



FREE PERFECTO FLUORO TAPE!

No18 NOVEMBER 1996 £2.30

MUZIK

**The Chemicals
& Oasis**

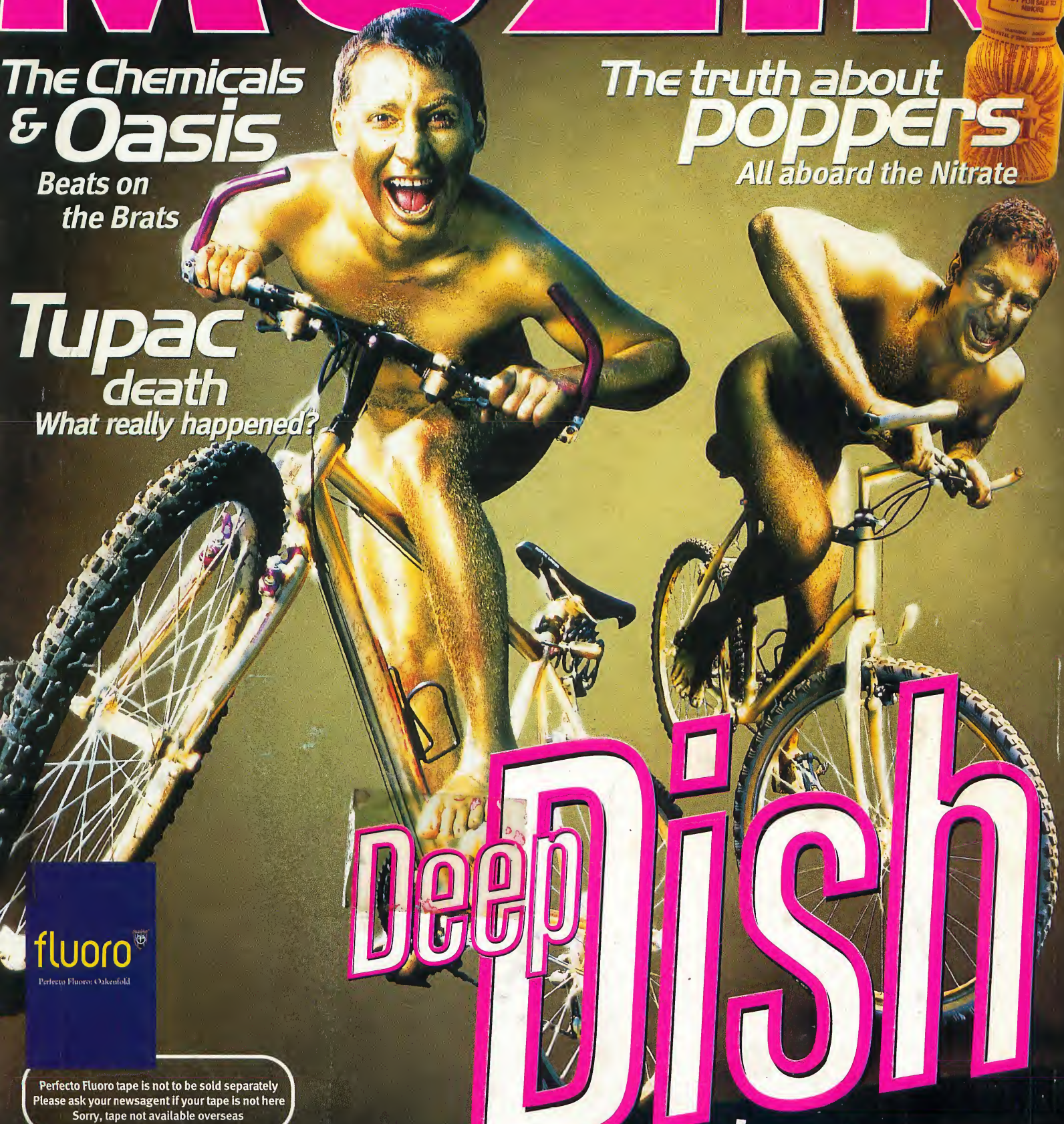
*Beats on
the Brats*

*The truth about
poppers*

All aboard the Nitrate



Tupac
death
What really happened?



fluoro
Perfecto Fluoro Oakenfold

Perfecto Fluoro tape is not to be sold separately
Please ask your newsagent if your tape is not here
Sorry, tape not available overseas

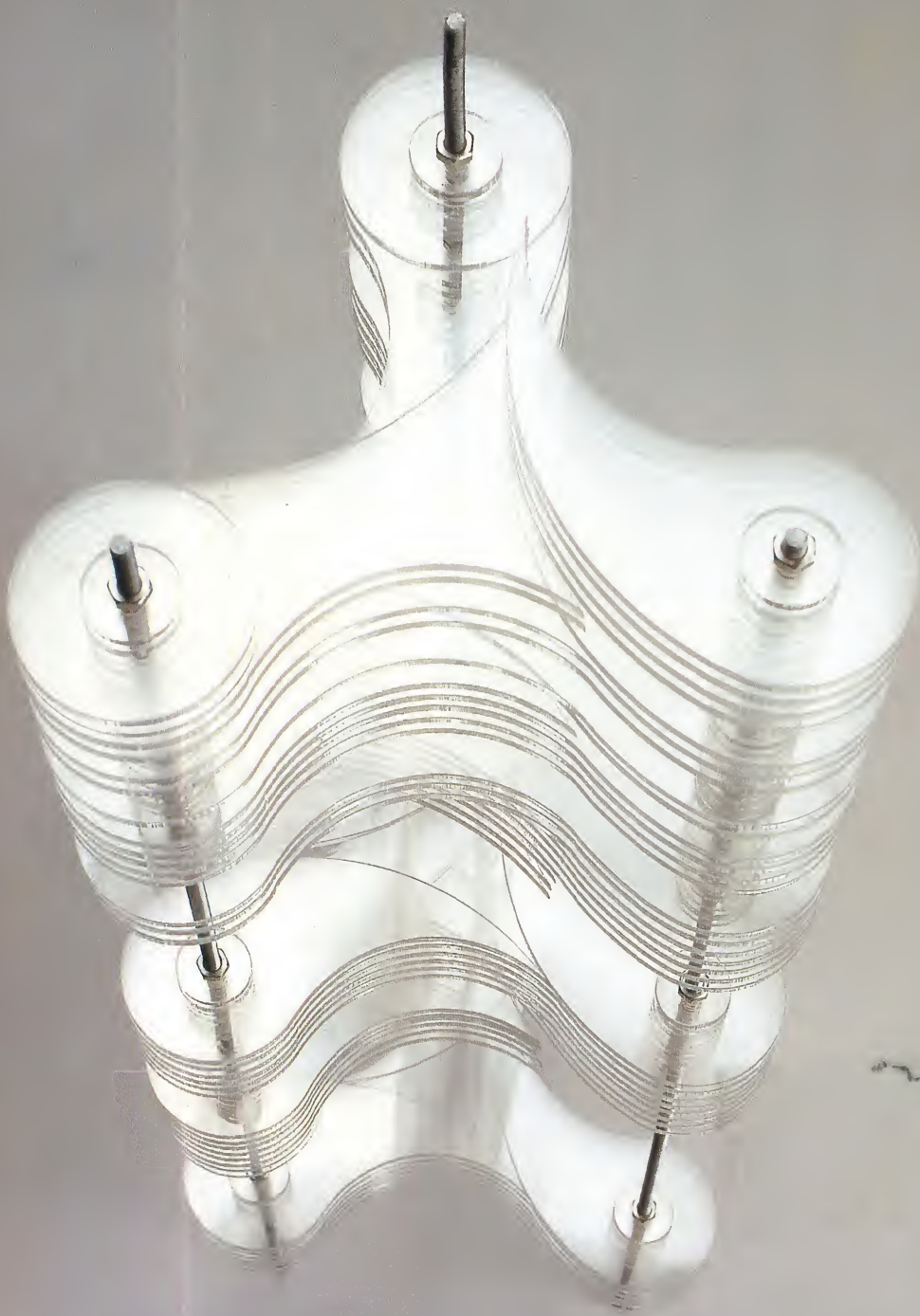
Deep Dish

Golden Gods

Asch. 59.00/L 6.300/\$ 5.25



11 >



cream

02 November
Wipeout presents
The Chemical Brothers, Justin Robertson, Allistair Whitehead,
Judge Jules
MoWax presents
James Lavelle, The Psychonauts, Ben Wilcox, DJ Aura

09 November
Graeme Park, Allistair Whitehead
Classic Records presents
Derrick Carter, Luke Solomon
LTJ Bukem presents Logical Progression
LTJ Bukem, Intence, Blame, MC Conrad, MC DRS

16 November
Paul Oakenfold, Laurent Garnier (6hr set), Rocky & Delsel

23 November
Danny Rampling, Andrew Weatherall, Nick Warren, K-klass

30 November
Jon Pleased Wimmin, Allistair Whitehead, Judge Jules,
Clive Henry
LTJ Bukem presents Logical Progression
LTJ Bukem, Blame, Tayla, Dream, MC Conrad, MC DRS

Info Residents
Paul Bleasdale, James Barton, Andy Carroll, Les Ryder
Fortnightly Resident Regular Appearances
Allistair Whitehead, Matthew Roberts, Phil Cooper
Opening Times and Prices
9pm-3am, £7 members plus NUS, £10 non members
Nation, Wolstenholme Square, Liverpool

full on

29 Friday November
Cream presents Full On, Front Room Hard Times presents
Satoshi Tomie (NY), Lord G (NY), Jeremy Healy, Dave Piccioni,
Jason Shaw
Back Room Ultimate presents
Carl Cox, Mr C (Shamen), Paul Bleasdale

Info Residents
Carl Cox, Jeremy Healy, Paul Bleasdale, James Barton,
Andy Carroll, Les Ryder
Opening Time and Prices
10pm-6am, £12/10 NUS plus booking fee

information

Cream and Full On Coaches
Available one month in advance. Discounts are available for
the organiser. Bookings of 15 or more are welcome. For further
details call 0151 709 1693.
Cream Clothing
For mail order, wholesale or catalogue call 0151 708 9979.
Further information regarding Cream, Full On and related events
0891 518200 (Calls cost 38p min rate/48p at all other times).
Ticket bookings 0151 708 9979.

a world aids day benefit

29 Cream & Paul Cons present a World Aids Day Benefit
Boy George, Jon Pleased Wimmin, Dave Kendrick,
Kath McDermont plus a special live appearance by Boy George

Info Opening Time and Price
10pm-6am, £9 plus booking fee
Courtyard/Sawmill, Nation, Wolstenholme Square, Liverpool

cream glasgow

30 Saturday November
The Tunnel
Satoshi Tomie (NY), Lord G (NY), Mark Moore, Colin Tevendale,
Steven McCreery

Info Opening Time and Price
10pm-4am, £12 plus booking fee
The Tunnel, 84 Mitchell Street, Glasgow
Ticket information
0151 708 9979 / 0141 331 7607
Coach information
0141 331 7607



Full On Outlets
Credit Card Hotline North: 0151 708 9979
Credit Card Hotline South: 0171 344 4444
(24 Hour Hotline)
Liverpool - Cream Shop: 0151 708 9979
Liverpool - 3 Beat Records: 0151 709 3355
Liverpool - Unity: 0151 707 2008
Liverpool - Seeds Record: 0151 650 0975
Blackburn - Ministry of Vinyl: 01254 693 251
Birmingham - Depot: 0121 643 6045
Blackburn - V2 Menware: 01254 690 354
Blackpool - Melody House: 01253 345 755
Bolton - Beat Street: 01204 362 588
Bradford - Global Beat: 01274 776 885
Bristol - Jaspers: 0117 949 4932
Cardiff - Catapult 100% Vinyl: 01222 228 990
Cardiff - Pink Panther: 01228 28740
Chester - Global Grooves: 01244 343 781
Derby - Scenario: 01332 292 281
Edinburgh - 23rd Precinct: 0131 226 2134
Exeter - Urban Coll: 01392 436 088
Glasgow - 23rd Precinct: 0141 332 4806
Huddersfield - Fusion: 01484 427 564
Hull - Sublevel: 01432 217 620
Leeds - Cavendish Travel: 01132 455 570
Leeds - Jumbo Records: 01132 455 570
Leicester - Pilot: 01162 625 535
London - Tower Records: 0171 413 1441
Manchester - Geese: 0151 539 9771
Manchester - Eastern Bloc: 0161 236 4300
Newcastle - Trax: 0191 222 1925
Nottingham - Arcade: 01159 474 932
Preston - Action Records: 01772 258 809
Plymouth - Urban Coll: 01752 256 390
Rhyll - Third Planet: 01745 344 679
Stafford - Funkyworld: 01785 228 213
Stoke - Global Groove: 01782 201 698
Warrington - Hot Wax: 01925 699 235
Wigan - V2 Menware: 01942 828 962
Wolverhampton - Ruby Red: 01902 771 186
Wrexham - Phase One: 01978 264 940
Tunnel Outlets
Credit Card Hotline - 0151 708 9979
Glasgow - Tunnel: 0141 331 7607
Glasgow - 23rd Precinct: 0141 332 4806
Glasgow - Diva Records: 0141 334 9129
Airdrie - Crash Records: 01236 600 007
Dundee - Groucho's: 01382 23330
Edinburgh - 23rd Precinct: 0131 226 2134
Falkirk - Sleeves: 01234 625 275
Hamilton - Impulse: 01698 292 101
Kirkcaldy - Sleeves: 01592 263 247
Motherwell - Impulse: 01698 267 437
Stirling - Stones: 01786 462 848



Muzikal Masters At Work

Big Love

was always set to be more than just a celebration of the unity of the international club scene. Of equal significance was the fact that Universe had at last overcome police and local council protests in order to stage last month's party in Otmoor Park on the outskirts of Oxford, the original proposed site of Tribal Gathering.

And what an event Big Love was. With some of the world's best performing next to the cream of the underground, not even the bitterly cold winds and persistent rain could keep people's spirits down.

Let's face it, there was plenty to keep us smiling. There was Masters At Work, spinning on these shores for the first time in 18 months and turning in a blinding four-deck display. There was Aphex Twin, giving a head-spinning performance alongside giant teddy bears. And there was Underworld, playing their final and very, very finest show of the year.

But Big Love wasn't just about big names. It was also a gathering of the underground. Free party promoters, DIY, once again proved they're a deep house force to be reckoned with, while Chrisbo and Tsuyoshi Suzuki took the chill from the air with the warming sounds of Goa trance. Also in full effect were the huge crowds of happy hardcore heads enjoying sets from Seduction, Dougal and Sy, and underlining the fact that theirs is a vibrant underground scene which is getting more and more popular by the day.

Although Big Love was marred by a handful of arrests, it was an enormous success. Even the feared traffic problems that forced this year's Tribal Gathering to move home to Luton proved unfounded.

All of which begs the question as to why outdoor events celebrating club culture always come under such close scrutiny from the authorities? With rock festivals this year boasting far greater numbers, arrests and casualties, it's surely time the powers that be took note of the fact that clubbers don't necessarily equal trouble.

As someone once said, "We wanna be free to have a good time". Next summer, let's make Tribal Gathering and Big Love just two of many successful, hassle-free out door parties.

in the mix

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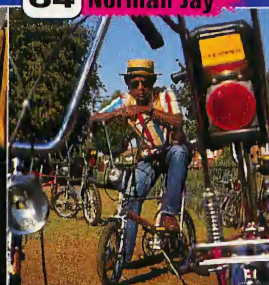
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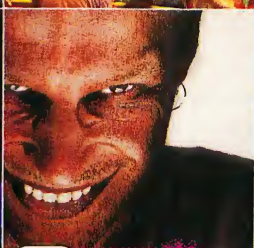
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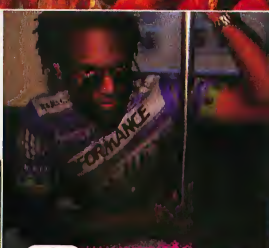
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renaissance®

Friday 27th September

Renaissance at
Swoon

Dave Seaman
Chris & James

Swoon
The Collesieum
Stafford
9pm-2am
£5.00/7.00

Saturday 28th September

Renaissance at
Love To Be

Danny Rampling
Joe T Vannelli
Ian Ossia
Smokin Jo

Love To Be
Music Factory
London Road
Sheffield
10pm-6am
£8.00/10.00

Saturday 5th October

Renaissance and
Republica at Bakers

Dave Seaman
(3 hour Set)
Scott Bond
Andy Cleeton

Bakers
Broad Street
Birmingham
10pm-3am
£8.00

Saturday 12th October

Renaissance at
The Tunnel

Jeremy Healy
Jon Marsh

The Tunnel
Mitchell Street
Glasgow
10pm-5am
£10.00
MONTHLY

Saturday 12th October

Renaissance and
Ultra Vegas at
Winter Gardens

Daniele Davoli
Ian Ossia
Anthony Pappa
Parks & Wilson
Vegas Resident DJ's

Winter Gardens
Central Milton Keynes
8pm-6am
£12.00 Members
£15.00 Guests

Saturday 19th October

renaissanceSILK
GRAND TOUR

Danny Rampling
(3 hour Set)
Ian Ossia
Nigel Dawson

The Cross
Kings X Goods Yard
York Way
London
10pm-6am
£15.00
MONTHLY

Friday 25th October

Renaissance at
The Leadmill

Dave Seaman
Ian Ossia
Daniele Davoli
Nigel Dawson
Parks & Wilson
Danny Hussein

The Leadmill
Leadmill Road
Sheffield
10pm-5am
£9.00 Members
£11.00 Guests

Thursday 31st October

Renaissance at
The Hacienda

Dave Seaman
Ian Ossia
Plus Guests

The Hacienda
Whitworth Street West
Manchester
10pm-4am
£8.00

Ticket outlets:
Dry 201:
0161 2365290
Eastern Block:
0161 2364300
Piccadilly Box Office:
0161 8321111
Taylors:
0161 2248317



renaissanceSILK
GRAND TOUR

For information contact Renaissance Offices: 01782 717872/3
Renaissance Web Site: <http://www.cybersonik.com/renaissance/>

renaissance[®]

SILK END OF SUMMER BALL

Saturday 26th October

9pm-5am (Licensed bar until 3am).
Set in the surroundings of this stunning Gothic Revival castle,
Renaissance bring you the ultimate clubbing experience.

Paul Oakenfold, Danny Rampling, Dave Seaman, Ian Ossia,
Nigel Dawson, Anthony Pappa.
Live PA by Shiva.

Plus dancers and performers from Pacha, Ibiza.

Allerton Castle, Allerton Park, North Yorkshire.
£25.00 (Ticket only).



renaissance SILK
GRAND TOUR

Ticket outlets: Birmingham HMV 38 High Street, Birmingham The Depot 0121 643 6045, Blackpool BPM Records 01253 752 544, Cardiff Whoosh 01222 228272, Darlington Solid Sounds 01325 286 477, Derby Scenario 01332 292281, Grimsby Industria 01472 343205, Gateshead HMV Metro Centre, Glasgow Katherine Hannett 0141 248 3827, Harrogate Mix Music 01423 528 900, Hartlepool The Other Record Shop 01429 262 225, Leeds Jumbo 01132 455570, Leicester Pilot 01162 625535, Liverpool Ted Baker 0151 236 7472, London Sign Of The Times 0171 240 6694, Manchester Gesse 0161 839 9771, Newcastle Upon Tyne Trax 0191 222 1925, Nottingham Scotts 01159 504746, Preston Action Records 01772 258 800, Stoke Global Grooves 01782 201698, Sheffield Brother 2 Brother 01142 754296, Sheffield HMV 121-123 Pinstone Street, Stockport HMV 51-53 Merseyway, Southend Vinyl Rhythm Records 01702 436893.

For further information contact Renaissance Offices: 01782 717872/3. Coach Party organisers and coach information 0976 323290.
Credit Card Hotlines: Leeds 0113 244 2999, Liverpool 0151 471 8080, London 0171 344 4444, Manchester 0161 930 8888, Newcastle 0191 401 8888, Sheffield 0114 291 9044.



Steve Bridger, bedroom jock extraordinaire

Pics: Raise-A-Head

'ESSENTIAL MIX' BEDROOM DJ - WINNER ANNOUNCED

THE winner of our Bedroom Bedlam slot on Radio One's "Essential Mix" is 21-year-old Steve Bridger from Redditch, Birmingham.

A young bedroom DJ who lives at home with his parents, Steve's mix was a highly impressive display of dancehall eclecticism, covering hip hop, electro, house and techno. He was chosen from the mountain of entries we received because of his open-minded approach as well, as his clever programming. His mix was also representative of the ever-widening dance scene in 1996.

Steve currently works as an assembler at DD Electronics in Redditch. In his spare time he's a keen clubber, frequenting Wobble for its diverse floor, and has owned a set of turntables for just five months. When he read about the Radio One slot in Muzik, Steve forced himself to make, then send in, a mix tape.

DDD RADIO



97-99 FM

However, he never imagined he would win.

"Most of the monthly Bedroom Bedlam winners seem to stick to one style," he explained. "But I've always played across the range. I never dreamt I would break through with this kind of set and I believe my success proves you should always stick to what you believe in."

Like many of the bedroom DJs we have come across, Steve has felt very frustrated by the fact that it seems to be growing more and more

difficult for new DJs to break onto the scene. However, he says our competition has completely restored his faith. "I was becoming pretty disillusioned. I didn't think I'd ever get anywhere."

On describing how he feels about winning the coveted

slot, he said: "I thought it was joke when Muzik called me. All my friends are totally shocked! It's more than I could have wished for. In fact, this means more to me than if I'd won the Lottery!"

"It's the first time a totally unknown DJ has been given an opportunity on this scale. The show is a landmark event.

In a few years time, I think people will look back on this day. I just hope this opportunity will become the norm. I know other aspiring DJs will be listening to the show to check out

the standard, because that's what I was going to do! I had planned to stay in that night to see what I was up against!"

★ Steve Bridger's Bedroom Bedlam set will be broadcast on Radio One's "Essential Mix" on November 10, 2-4am.

"This means more to me than if I'd won the Lottery!"

Bedroom Bedlam 'Essential Mix' winner, Steve Bridger

THE WINNING TAPE

NAME: Steve Bridger.

BORN: Stratford-Upon-Avon, 1975. Currently living in Redditch, near Birmingham.

EXPERIENCE & FRUSTRATIONS: "Around 1989, I started listening to hip hop and made the progression to house and techno during 1991, while still maintaining my earlier interests. In 1990, me and a friend bought a pair of cheap decks and a mixer between us. The turntables had no pitch-control, so we had to learn how to mix records purely by adjusting the speeds with our fingers.

"After that, I had the occasional use of friends' turntables until this April, when I bought a pair of Technics SL1210s and a Kam GM25 mixer. I haven't had much experience of DJing in clubs, although in March 1995 some friends and I started a fortnightly mid-week event at a local pre-club bar. We played anything from jazz funk to techno.

"The night ran for almost a year before we decided to pack it in due to a change in management. Apart from that, I've only played a few one-off club nights and parties. This is the first mix tape I've ever sent out.

"I have become increasingly disillusioned with the lack of diversity shown by a lot of the DJs I've heard lately. Apart from people such as Phil Gifford from Wobble and Justin Robertson, most DJs seem to maintain a constant tempo throughout their sets, which can become a terribly tedious. But with clubs such as Cream widening their music policy, we should hopefully see a change for the better."

FAVOURITE DJs: Justin Robertson, Carl Craig, James Lavelle, Phil Gifford, DJ Sparra.

FAVOURITE CLUBS: Upstairs at Wobble (Birmingham), The White Room (Leicester), Babylon Groove (Birmingham), The Heavenly Social (Nottingham).

FAVOURITE LABELS: Filter, Open, Emissions, Mo' Wax, Soma.

ALL-TIME FAVOURITE TRACKS: Boogie Down Productions – "Jack Of Spades" (Jive), Martin Circus – "Disco Circus" (Prelude).

CURRENT FAVOURITES: Paul Johnson – "My Free Feelings" (Peacefrog), Slam – "Dark Forces (Kenny Larkin Remix)" (Soma), A Tribe Called Quest – "Beats, Rhymes And Life" (Jive), 2 Lone Swordsman – "Rico's Helly" (Emissions), Otaku – "Emilia" (Soma).



BEDROOM BEDLAM ON RADIO ONE THE FACTS & FIGURES

★ We received over 1,000 tapes for the Muzik/Radio One competition. And we listened to every tape, except for the one wrapped up in a £5 note!

★ We received tapes from all over the UK, as well as from Denmark, Mexico, Italy, America and Canada.

★ The track which appeared most often was Armand Van Helden's Tori Amos remix.

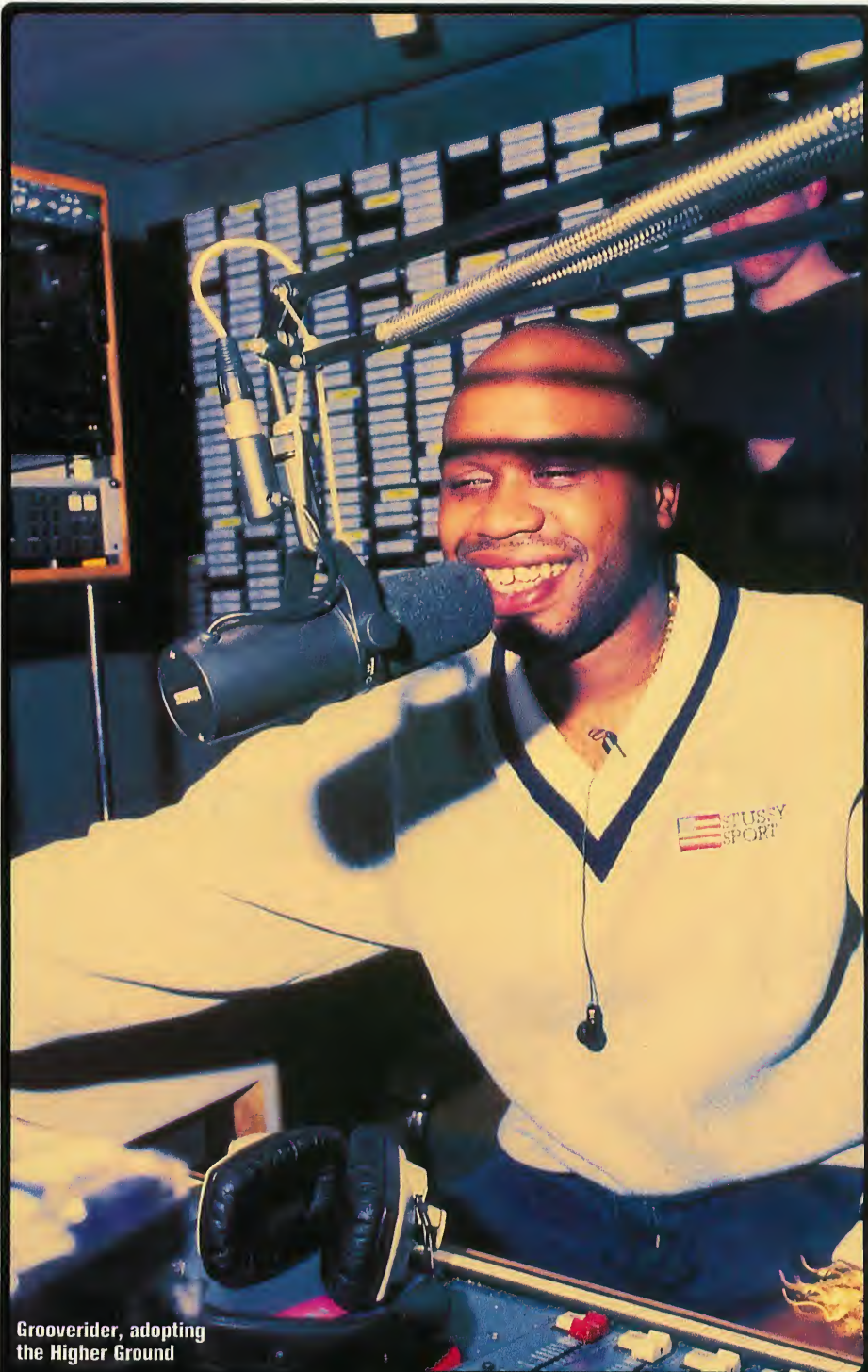
★ The most popular musical styles were deep house and drum 'n' bass.

★ We have clocked up over 15,000 miles while listening to your Bedroom Bedlam tapes. And one or two of them have ended up on the hard shoulder of the M6!

★ One hopeful reader sent in a recorded version of Jeff Mills' mix album, "Live At The Liquid Room", thinking we wouldn't notice.

★ Leading DJs who have yet to appear on Radio One's "Essential Mix" include Masters At Work, Grooverider, Fabio, Josh Wink and Todd Terry.

★ One rather sad individual sent in a letter claiming that his career as a DJ at house parties has got him laid on five occasions. His tape was the worst of the lot!



Grooverider, adopting the Higher Ground

GROOVERIDER SIGNS DEAL WITH SONY

GROOVERIDER has signed up with major label, Sony. The jungle godfather will be releasing an album through Sony's Higher Ground subsidiary late next year. And although his own Prototype label will remain independent, Higher Ground are set to release a new collection of back catalogue material from the imprint in January, entitled "Grooverider – The Prototype Years".

"The new album is going to be a bit of everything," Grooverider told Muzik. "I've been through the whole circuit. House, acid, techno. So there'll be a few elements of this, a few elements of that. It'll be just the same as if I was doing it for Prototype."

Mick Clark, the A&R man who also signed Leftfield, said he was utterly delighted to have captured Grooverider's signature and promised the deal wouldn't compromise his music in any way.

"He's just the greatest. He's an original, an innovator, and I've asked him to come up with a totally uncompromising record. It certainly won't be a radio-friendly, crossover project."

★ Grooverider is due to release a single on Metalheadz shortly. Issued under his Codename John alias, it is called "The Warning".

news

CREAM, who will be four years old this month, are moving the location of their monthly Glasgow night. After a year at The Arches, the Liverpool-based organisation are moving to the Tunnel club, where Renaissance also hold a monthly event. The night is launched on October 26 with the Ultimate Cream tour, featuring DJs Darren Emerson, Nick Warren, Carl Cox, Paul Bleasdale and Michael Kilkie. Cream's fourth birthday party takes place on October 11 and 12. DJs for the weekend include Pete Tong, Paul Oakenfold, LTJ Bukem, Darren Emerson and Jeremy Healy. Call 0151-709-1693 for further details. Meanwhile, Deep Dish, Darren Emerson and LTJ Bukem have all now been confirmed as guest mixers on the next Cream compilation, which is due at the end of 1996... The next single on top techno label **PRIMATE** will be Throb's "Skylines EP". Adam Beyer, HMC and Wyndell Long are also in the studio working on material for the imprint... Catch the hotly-tipped **PROPELLERHEADS** live at London's Blue Note on October 17, when Wall Of Sound begin their monthly Back 2 Mono night. They will be joined by Les Rhythms Digitales and DJs Jon Carter, Derek Dahlarge, Dirty Beatniks and The Wiseguys... "Gargantuan", **SPOOKY**'s classic 1993 debut album, will be re-released by Generic at the end of October... **PRIMAL SCREAM** have remixed the new Alooof single, "One Night Stand". Further remixes come from Baby Fox and Ashley Beedle. Primal Scream have also written the music for a new Caffrey's beer ad which begins its run this month. They're also on tour. Catch them at Sheffield Megadog (October 17), Brighton The Event (29), Portsmouth Wedgewood Rooms (November 6), Bristol Trinity (9), Cambridge Junction (13), Liverpool University (14), Middlesbrough Arena (15), Norwich Waterfront (20), Leeds Cockpit (21), Newcastle Riverside (22), Glasgow King Tuts (23) and Edinburgh Venue (24)... Top freestylin' electro album, **"COASTAL BREAKS"**, mixed by Adam Freeland, is released in November on Avex, featuring tracks from Bassbin Twins, Midfield General, DJ Icey, Violet and Thursday Club... **DOOF**, boss Goa trance types, release their next album on Tip this month. It includes psychedelic smash, "Mars Needs Women". Tip have also signed Psychopod, a Danish band formed by Ian Ion and Frank E of Koxbox. A single from them, "Psychopod", is out this month... The excellent London-based house pirate radio station, **GIRLS FM**, is back on the air. Tune in to 106.8FM on Monday to Friday, 6pm-2am, and right through the weekend. DJs with regular shows include The Idjut Boys, Crispin J Glover and Princess Julia...

LEFTFIELD AND LYDON TOGETHER AGAIN

LLEFTFIELD are working with John Lydon again. It follows their collaboration on the 1994 Top Ten hit, "Open Up", which astounded many within the dance community.

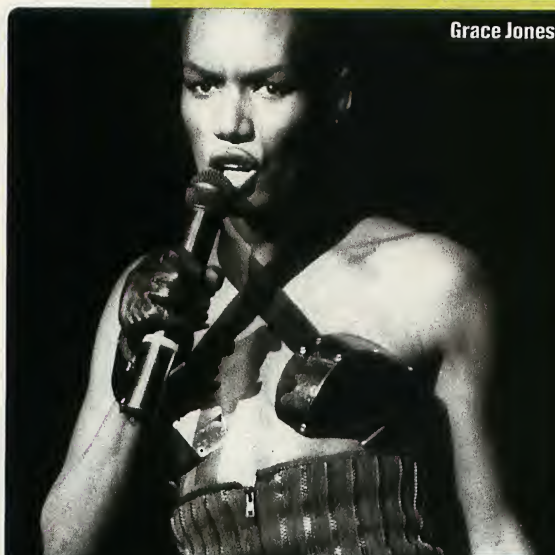
It had seemed unlikely they would work together again after Lydon made comments in the music press about how much he hated dance music. Lydon has also recently been busy with the Sex Pistols' Filthy Lucre reunion concerts.

Nevertheless, insiders say Leftfield's Paul Daley and Neil Barnes are in the studio once again with Lydon, this time working on material for the ex-Pistol's next album. It wasn't clear, however, whether they'd be producing the entire album or simply a couple of tracks.

★ Leftfield are also said to have a single of their own ready for release in November. As yet untitled, it's a "banging club track" backed with a live number from one of their recent concerts. They're also working on the follow-up to 1995's gold-selling "Leftism" album, with a tentative release date of spring next year.



(above) Leftfield's Paul Daley and Neil Barnes (left) John Lydon



Grace Jones

TRICKY SIGNS GRACE JONES TO HIS LABEL

TRICKY has signed Grace Jones to his Durban Poison label. He has been a long-time admirer of Jones and has a great deal of respect for her as an artist.

The pair are currently in New York working on her first album for Durban Poison, which will be the debut release for the imprint.

Tricky has chosen to work in New York because he is said to be tired of the British music press and the pressures he's faced here since his success. He is also looking for a distributor the label.



Tricky

SNEAK RAGE AT BASICS BOOTLEG TAPES

DJ SNEAK is refusing to play at Leeds' Back To Basics club following an argument over a bootleg cassette of his recent set there.

"The last time I was in England, Rocky and Diesel came up to me and said how much they loved the tapes of my sets," said Sneak after returning to Chicago. "I didn't know which tape they were talking about. It turns out they'd bought a 'DJ Sneak At Back To Basics' tape. I'm really mad at Basics and I'll never play there again. I haven't spoken to Dave Beer about it. I think I'll just let my management deal with this."

Christina Pazzanese from Sneak's DJing agency, X-Mix, added, "The club had asked if they could DAT his set to use as part of a radio promotion, but not as a recording for commercial purposes. I know the promoters at Back To Basics didn't physically do the recording, but I do hold them responsible. As yet, they haven't even called us to apologise."

Pazzanese added that she also intends to stop Back To Basics from booking any of her other DJs in the future.



DJ Sneak

LAURENT GARNIER LABORATOIRE MIX



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EP): AUX 88 BYTES (1. TECHNOSIS 2. TALES FROM THE BASS SIDE): LAURENT GARNIER THE FORCE: 3MB FEAT. JUAN ATKINS DIE KOSMISCHEN KURIERE: TYREE LET IT GO: TESTE THE WIPE: BIG FOOT PART 2 ALL
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sons ltd, Colchester time, Congleton beat route, Coventry spinadisc, Coventry way ahead, Crewe omega music, Croydon 101, Croydon h&r cloake, Deal sound house, Derby bpm, Derby way ahead, Doncaster track records, Dorchester record centre, Dumfries barnstorm, Dunfermline hitz,
Eastbourne mayn, Edinburgh avalanche, Edinburgh coda, Edinburgh lopp, Edinburgh ultimate mix, Elgin rennie rappinghood, Erdington and cash, Exeter binary star, Exeter solo music, Falkirk sleeves, Ferndown woodys, Fillick sounds good to me, Glasgow 23rd precinct, Glasgow echo,
Glasgow lopp, Glasgow john smith & sons ltd, Glasgow missing, Glasgow music mania, Glasgow salvation sound, Glasgow west end, Greenock rhythmic, Greenwich essential, Guildford dance 2 records, Guildford sound barrier, Hackney wired for sound, Haddington wa arno & son,
Halesowen magpie, Hanley mike lloyd music, Harrow naked records, Haverfordwest swales music, Hemel Hempstead pump, Hertford parliament, Hertford tracks, Horley pulse, Horsham heartbeat, Huddersfield badlands, Huddersfield fourth wave, Hull official, Hull
sydney scarborough, Hyde hyde music centre, Ipswich compact music, Kidderminster magpie, Kingston beggars banquet, Kingston the record shop, Kircaldy sleeves, Lancaster ear ere, Leamington music junction, Leeds crash, Leeds eastern bloc, Leeds jumbo, Leeds way ahead, Leicester
ainley's, Leicester b.p.m., Leicester m.g. discs, Leicester rock-a-boom, Leicester st marlins, Letchworth david's music, Lincoln radio city, Liverpool 3 beat records, Liverpool probe, Liverpool unity, Llandudno kavem records & video, London n3 f.a.b. music 2, London n3 f.a.b. records, London n4
music power, London nwt1 rhythm records, London camden zoom, London covent garden rough trade, London halborn city sounds, London Islington time is right, London soho trax, London soho unity, London soho selectadisc, London soho sister ray, London w1 vinyl experience,
London talbot road rough trade, London n19 pure groove records, Loughborough left legged pineapple, Luton soul sense, Maldstone plastic surgery 2, Maldstone richards, Malvern i.m.e. counterpoint, Manchester eastern bloc, Manchester piccadilly, Manchester powercuts, Middlesbrough
musline, Middlesbrough fairways, Middlesbrough playback, Newcastle hisville usa, Newcastle trax, Newcastle volume, Newcastle rpm, Newport diverse, Northampton spinadisc, Northwich omega music, Norwich lizard, Norwich sounddash, Nottingham arcade records, Nottingham
selectadisc, Oban frank walton, Oxford green river, Oxford massive, Paisley stereo one, Perth concord, Plymouth music box, Plymouth rival records, Portsmouth domino, Preston action, Putney beggars banquet, Reading green river, Sheffield hillsborough records, Sheffield record collector,
Sheffield warp, Shoreham atomic sounds, Skegnes erick watson ltd, Slough record centre, St Albans woodstock, St Austell salfron, St Heller seedee jons, Stirling lopp, Stockport double four, Stockton-on-tees off the tracks, Sunderland volume, Sutton hot rocks, Swansea
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B-ART

MASTERS AT WORK ALBUM DETAILS

MASTERS AT WORK, otherwise known as New York house legends Louie Vega and Kenny "Dope" Gonzalez, are set to release their long-awaited Nu Yorican Soul album on Talkin' Loud next year. Nu Yorican Soul is the name they have given their more salsa/soul/Latin-influenced projects. The album follows MAW's ground-breaking jazz-house singles, "The Nervous Track" and "Mind Fluid".

Conceived over the last two years, the LP boasts a very impressive array of collaborators, including the likes of George Benson, Roy Ayers, Eddie Palmieri, Jocelyn Brown, Peter Dinklage, Vince Montana (the string arranger for The Salsoul Orchestra) and Tito Puente.

Talkin' Loud boss, Gilles Peterson, believes this album to be one of the best records ever released on his label.

"It's a gift from God," enthused Peterson. "It started off as just an idea based around hearing 'The Nervous Track'. That was one of the first anthem tunes at Bar Rhumba [where Gilles co-hosts That's How It Is]. Louie and Kenny heard I was playing the track out and got in touch. They were really pleased it was being played in a non-house music club."

"We started to talk and one thing led to another. This wasn't a preconceived project. It's just grown over the last two years. It's the album they've always wanted to make. And it has ended up being a masterpiece."

Twelve tracks from the album will be released in a limited-edition box set in November. The first single, "Runaway", will follow in January and the full album will be released in February.

Peterson also confirmed plans for a Nu Yorican Soul live show in 1997, although no dates have yet been finalised.

ARMAND VAN HELDEN has been thrown out of his plush New York home in a high-rise block due to noise pollution.

Neighbours two floors above the apartment where Van Helden lived and recorded became so agitated over the high noise levels that they reported him to the authorities.

Van Helden has since moved into a new place, which he has already had fully soundproofed.

MINISTRY CAMPAIGN TO GET YOU TO VOTE

MINISTRY OF SOUND are launching a nationwide campaign to encourage clubbers to vote. It will run in the form of cinema adverts and focus on issues like homelessness, racism, homophobia and unemployment. The campaign, which has cost the Ministry thousands of pounds, is not associated with any political party, however it intends to show disenfranchised clubbers that their vote can make a difference.

The series of 12 awareness-raising adverts will be screened from October until the next General Election, which is due to take place sometime before May 1996. The majority of clubbers fall into the 18-24 age bracket, which counts for approximately 20 per cent of the electorate. But only half of this group voted in the 1994 General Election. As Ministry MD, Mark Rodol explains, "Two million people go clubbing every weekend and we want to show them they can make a difference. The Ministry Of Sound is a young organisation and we feel clubbers are prepared to listen to us. This is our way of showing people that we have their interests at heart and that we're more than just a good Saturday night out."

Quote Of The Month

Sonia from Good Looking Records on Muzik's hanging of LTJ Bukem

"You should have hung him by the nuts! He's a complete bastard. He's become far too big for his boots. This will do him the world of good!"

ARMANDO BENEFIT

A BENEFIT night is to be held at The End in London on Tuesday October 22, to help raise money for Chicago producer, Armando, who is still in hospital suffering from leukemia.

Land Of Confusion (named after Armando's seminal track), will feature Carl Cox, Laurent Garnier, Mr C and Darren Emerson in the main room, with Dorado's Ross Allen and the It's On posse in the back room. Further guests are expected to be announced soon.

The night runs from 10.30pm and finishes at 3am, with tickets priced at £8. The DJs are giving their services for free, as is the venue.

Reports from Chicago suggest Armando is making a slow recovery, but due to having no medical insurance, he is facing a hefty hospital bill when he is finally discharged. All proceeds from the night will go towards his medical fees.

news

snapshots

RELIGION is a new night at Huddersfield's Club Eden formed by both Subway and Complicity... **DUST**, the eclectic London label, is to close.

However, they are launching a new imprint called Dust2Dust. Ironically, the first planned release is set to be a compilation of old Dust tracks called "Millennium Grooves". It will be followed by singles from Plastic Scene and Danmass...

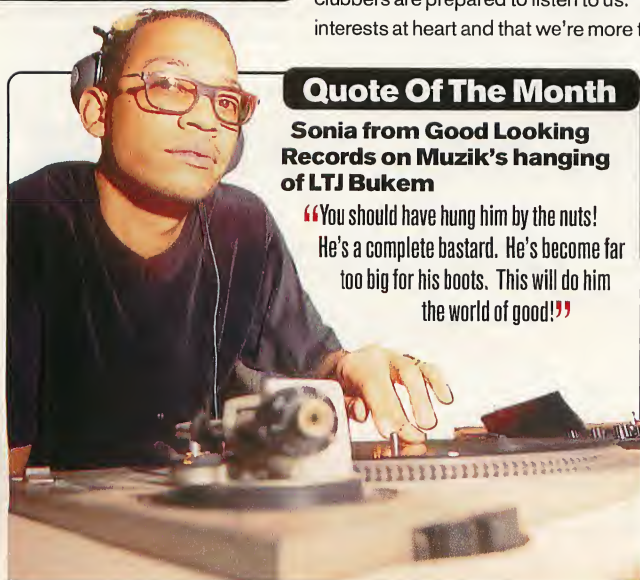
TRANSIENT have set up a new subsidiary.

Automatic is geared towards the "more commercial epic numbers". The first release is "You Take Me Higher" by Leeds DJ, Anne Savage... Sheffield ambient bods, **IN THE NURSERY**, release their soundtrack for the classic silent film "The Cabinet Of Dr Cagliari" in November...

MEGADOG have confirmed New Year's Eve shows at both London's Brixton Academy and Manchester's Apollo this year. They're also on tour over the next two months. They'll be at Farnham Surrey Institute with Slab, Spook and Weatherall (October 10), Bristol New Trinity with Slab, Spooky and The Aloof (11), Manchester Academy with Slab, Spooky, CJ Bolland, Salt Tank and The Advent (12), Portsmouth Pyramid Arts Centre with Slab, Spooky and The Aloof (16), Sheffield University with Spooky, 808 State and The Aloof (17), Aberdeen Arts Festival with Spooky, Zion Train and 808 State (18), Newcastle University with Spooky and 808 State (19), Brighton The Event with Spooky, 808 State, Bolland, Salt Tank and The Advent (23), Northampton Nene College with Spooky and 808 State (24). They'll also be at Nottingham Marcus Garvey (25), Stoke University (26) and Leicester University (31) with Slab and Spooky. Phew!!... **WORLD DANCE** return with The Big Bang on Saturday November 2 at London's K-R warehouse complex at The Royal Victoria Docks. DJs include Mickey Finn, Fabio, Grooverider, SS, Slipmatt, Sy, Vibes, Jeremy Healy, Graham Gold and Seduction. Call 0171-613-4768 for info... **PERFECTO** are touring with their Fluoro night. Oakenfold plays all dates, with bands appearing including Man With No Name, Grace and Zee. They will be at Oxford Brookes (October 10), Warwick University (11), Leicester University (12), Dublin The Pod (13), Essex University (16), Bristol UWE (17), Cardiff University (18), Swansea University (19), Liverpool University (22), Strathclyde University (23), Newcastle University (24), Sheffield University (25), University Of Central Lancashire (26), Keele University (29) and Manchester Academy (31)...

FRANCOIS KEVORKIAN's Wave label has created a new subsidiary called Wave Classics which will issue "timeless mega-hits". First up is South Shore Commission's "Freeman" which comes complete with a Kevorkian edit...

Pic: Rasie-A-Head



MOVING SHADOW are ready to unleash their 100th single. It will be by Dom and label honcho, Rob Playford. There is also a long-player from Flytronix on the way... If you're a flyer collector or you just want to know what's happening in clubland, watch out for the monthly **MUST FLY**, a small carrier bag which is chock full of the little blighters... The next single on Dutch DJ Remy's Areacode 070 label features a **SECRET CINEMA** remix. It's called "Brighten Up" by Remy Unger & Gregor Van Gaalen... Congratulations to **LIMBO** who won the first Dance Music Five-A-Side Football Championship in September. But only because the Muzik team failed to show!... **ECSTASY** hysteria looks set to take hold again after the death of 17-year-old Richard Mulkerrins in Plymouth last month. Apparently he died after taking his first ever pill... **UP YER RONSON** have moved to Friday nights at Leeds' Club Uropa. The second volume of Up Yer Ronson's compilation series is out soon featuring DJs Brandon Block, Alex P, Marshall and Jon Marsh on the mix. Meanwhile, Up Yer Ronson (the band) are on tour. Witness the carnage at South Bank University (October 10), Coventry University (16), University Of East Anglia (17), Greenwich University (19), Northumbria University (23), Durham University (24) and Plymouth University (November 5)... Portugal's **DJ VIBE** plays five dates in the UK this month. You can catch him at London Bar Rhumba (October 23), Manchester Robodisco (24), Belfast Shine (25), Leeds Hard Times (26) and, lastly, London Full Circle (27)... **WHOSE IN TOWN?** is a new Sunday night club at London's Plastic People. Running from 8pm up until midnight, the club will feature the world's best DJs playing secret, unadvertised sets. The club will cover the whole spectrums of dance music. Call 0171-261-7518 for details... **KINGSIZE**, Complex's Saturday night, is no more. Rotation, who currently run Fridays at Subterania, will take over with a night called Planet Eclectica... Tori Amos features on **BT**'s new single, "Blue Skies", which is out on October 28... **BUGGED OUT!** are to open a second 250-capacity room which will reflect a diversity of styles. Designed by Judge-Gill, the team behind Cream and the Pleasure Rooms, Rob Bright will reside with Ralph Lawson (October 18), Kris Needs & The Scream Team (25), Moonboots & Phil Mison (November 1) and Dimitri From Paris (8)... **ROGER SANCHEZ**, Armand Van Helden, Erick Morillo and Angel Moraes are all expected to remix the Lisa Marie Experience's six-track album due early next year on Ultra... **WAY OUT WEST** and Felix have had their tracks "The Gift" and "Don't You Want Me?" featured on TV ads for The Halifax and Tango respectively...

BJORK IN LETTER BOMB ATTACK

BJORK had a near brush with tragedy when a letter-bomb was posted to the Icelandic superstar. The sulphuric acid bomb was hidden in a hollowed-out book which was intercepted by before it reached the singer.

The device, which was intended to explode in her face, was posted in the States by an obsessed fan, Ricardo Lopez. The US police were able to warn British authorities about the package after being called to Lopez' apartment following complaints from his neighbours about an unpleasant smell.

On entering the flat, they found a video which showed Lopez, 21, preparing the bomb. With her "Post" album playing in the background, the videotape also contained footage of him confessing to his obsession before committing suicide by shooting himself in the head.

London's "Evening Standard" reported that Lopez, who was a pest controller from Miami Florida, considered Björk's relationship with a "black man" to be "unacceptable".

★ "The Sun" recently claimed that Goldie and Björk are no longer getting married. See next month's Muzik for full details.



COCCOLUTO CLOCKS CAR THIEF

CLAUDIO COCCOLUTO was involved in a fracas outside Wolverhampton's Canal club last month following the discovery that his car had been broken into. Leaving the venue after playing at a party there, Coccoluto and two Italian friends noticed the side window of their hire car had been smashed. On closer inspection, they spotted a youth rifling through their bags. The result was a hiding the youth will probably never forget. At one stage, the thief was even threatened with being thrown naked into the canal, a threat which apparently reduced him to tears.

"He got a right old roughing up," revealed Canal promoter Charlie Chester afterwards. "When the police came down to arrest him, they simply told him he'd totally deserved it."

TWISTED VERSUS TWISTED

CONFUSED by the sudden appearance of two labels both called Twisted? They're both from London. One's got Funky Green Dogs, the other's got Green Nuns Of The Revolution. But what's the difference? There's only one way to find out. Ask them.

TWISTED

RUN BY: Hallucinogen's Simon Posford and his manager Simon Holtom, plus Dick Trevor and Matt Coldrick of Green Nuns Of The Revolution.

SOUND: "Psychedelic trance and techno."

ROSTER: Hallucinogen, Green Nuns Of The Revolution and Doof.

RECORDS TO DATE: Hallucinogen's "Deranger".

HOW DID THEY GET THEIR NAME: Simon Holtom says, "The last Hallucinogen album was called 'Twisted' so it seemed the obvious choice."

WHAT DO THEY SAY ABOUT THE OTHER TWISTED? "We were actually here first, but we're quite happy for them to call themselves Twisted because we both release completely different styles of dance music."



TWISTED

RUN BY: Top journalist Bill Brewster in UK, former Tribal lynchpins Rob Di Stefano and Mark Davenport in the US. A joint venture with MCA.

STYLE: "All points of house from jazzy to deep, hard stuff."

ROSTER: Funky Green Dogs, Club 69, Danny Tenaglia, Size Queen, Nylx, Karnak, Dirty White Boy, Celeda & The Heavy Hitters, DJ Pierre and Moogroove.

RECORDS TO DATE: Funky Green Dogs' "Fired Up", Danny Tenaglia's "Oh No!"

HOW DID THEY GET THEIR NAME: Bill Brewster explains, "It was Danny Tenaglia's idea. It's a very common expression in New York used to describe a certain kind of record. The ones that mess with your mind. A lot of the stuff Danny plays is head music because it's designed for people for who take drugs."

WHAT DO THEY SAY ABOUT THE OTHER TWISTED? "Well, we've been talking to our lawyers about what we should do. It's awkward because we both thought of the same name at around the same time. We've spent a lot of money trademarking and registering our name so we don't want to waste it. We'll have to see what we can do to resolve it."



TWISTED
united kingdom

Released: 14.10.96. DJ-Friendly Triple Vinyl (14 tracks), Un-Mixed Double CD (23 tracks)

& Special DJ Mix CD / DJ Mix Tape (18 tracks) Mixed by Choci (Choci's Chewns)

DJ Scot Project U (I Got A Feeling) V-Mix
Acid Bottle Aura Infinity
Pablo Gargano Blow Your Mind
16C+ Gospel 2000
Pro-Active Technidat
Kinetic A.T.O.M. Borg Destroyer

Fiercechild Gonna Getcha
Skylab - Backup EP Accident
RND Technologies Ultrafilter
Wicked Wipe Rok Da House
Positivity Positivity's Knivana
Third Man Planet Hunters

Albion This Is For
Zzino Accelerate
DJ Energy Believer
Hoschi The Tribe
De Niro Evolver

Seb Rainbow Islands *Friends, Lovers & Family Mix*
Baby Doc Yum Yum
Overcharge Feat. G Meter Whiplash
Choci & DJ EC Give It To Me
Blu Peter The Pictures In Your Mind *Arabesque Mix*
DJ Jamo & Jack Knives Strings Of Heaven

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 bishop auckland n sounds, Blackburn n/s, bolton x records, bourne mouth vbe
 brighouse rotate records, brighton borderline, bristol replay, bristol time is right
 burnley astonishing sounds, bury vibes, camberley rock box, cambridge jays cambridge
 parrot records cambridge rhythm records, canterbury parrot, canterbury richards, cardiff
 spillers, carisle pink panther, cheamford tea boss, cheltenham badlands, cheltenham
 long player, chesterfield c.e. hudsons & sons ltd, colchester time, congleton beat route
 coventry spinadisc, coventry way ahead, crewe omega music, croydon 101, croydon h&r
 cloaks, deal sound house, derby bpm, derby way ahead, dorchester track records, dorchester
 record centre, dunfermline hamster, dunfermline hitz, eastbourne mariyn, edinburgh avalanche
 edinburgh coda, edinburgh loop, edinburgh ultimate mix, elgin rennie rappinghood, erdington andy
 cash, exeter binary star, exeter solo music, falkirk sleeves, ferndown woody's, flitwick sounds good to
 me, glasgow 23rd precinct, glasgow echo, glasgow loop, glasgow john smith & sons ltd, glasgow missing
 glasgow music mania, glasgow salvation sound, glasgow west end, greenock rhythmic, greenwich essential
 guildford dance 2 records, guildford sound barrier, hackney wired for sound, haddington w.a.amos & son
 halesowen magpie, hanley mike lloyd music, harrogate mix music, harrow naked records, haverfordwest swales
 music, hemel hempstead pump, herford parliament, herford tracks, horley rube, horsham heartbeat, huddersfield
 badlands, huddersfield fourth wave, hull offbeat, hull sydney scarborough hyde hyde music centre, ipswich compact
 music, kiddermister magpie, kingston beggars banquet, kingston the record shop, kircaidy sleeves, lancaster ear erg
 leamington music junction, leeds crash, leeds eastern bloc, leeds jumbo, leeds way ahead, leicester ainley's, leicester b.p.m

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Streetdate: 28th October

PERFECTO are set to go back to school with a college tour. Dates are Oxford Brookes (October 10), Warwick University (11), Leicester University (12), Essex University (16), Bristol UWE (17), Cardiff University (18) and Swansea University (19)... **FABIO PARAS** is releasing a second Soundclash Republic LP on the A&M offshoot, Duality, early next year... **A GUY CALLED GERALD** and 4 Hero's Dego DJ at the Breakbeat Science Volume launch party at PM Scientist on October 16... **VAGUE** at Leeds Warehouse has closed after three years of trash-style clubbing... **ASHLEY BEEDLE** is launching a second label. Called Ill Son, it will focus on house music. The first release is "The Message" by Straight Life (Rocky, Mark Wilkinson and Uschi Classen)... Carl Cox's **ULTIMATE BASE** club takes up a bi-monthly residency at The End. Darren Emerson will play the launch night on November 23... Plans are afoot for **GRANDMASTER FLASH** to collaborate with The Prodigy, Goldie, Mushroom, Coldcut, Kirk DeGiorgio, Nightmares On Wax and The Beastie Boys, for a compilation featuring exclusive new material due out on Minimal next year... **RELEASE** is a new garage night at Bonds in Birmingham. It kicks off on October 11 with an AM:PM tour alongside residents Patrick Smoove and Andy Ward. Future dates include Linden C (October 18), Delil G (November 1), Bobbi & Steve and DK (8)... **JON PLEASED WIMMIN** is at Sheffield Gatecrasher (October 12), Bristol Indulge (18), Wolverhampton Canal Club (19), Coventry Back To Basics (24), Mansfield Ripe (25) and Reading Checkpoint Charlie (November 1)... **GRAEME PARK** has landed a weekly afternoon show on Manchester's Kiss 102 FM... **KENNY "DOPE" GONZALEZ** is set to remix tracks from Grand Central's excellent "Central Heating" LP... **MINISTRY OF SOUND** are releasing Mankey's "Believe In Me" on October 7... Hip hop, house and trance producer **SCOTT LATHAM** died on September 12. Making music as Sherwood, Madagascar, Erectomundo, \$ Project, Mighty Morpheen and Phreaky Disco, he also worked with respected labels, Dansa, Six6, Mousetrap, Ruff Definition, Positiva, Sleeping Lions and Monkey Funk... **TIM SIMENON** is producing the new Depeche Mode album... **FORCE INC's** new label, Chrome, will cover everything from abstract hip hop to drum 'n' bass... **OUTRAGE's** classic "Tail 'N' Handsome" is re-released by Positiva on October 21... **T-EMPO** return with a new single in October. Entitled "The Blue Room", it comes complete with mixes come from Kid Loops... **TREVOR ROCKLIFFE** and **DAZ SAUND** have a joint single out on D:Tour in November entitled "Lick It"... The latest release on **HARD HANDS** is "Eternally" by Lewis Speaks.



BIG LOVED UP

BIG LOVE eventually went ahead on Otmoor Park (the original site for Tribal Gathering) with hardly any hitches. Even though the license wasn't granted until a few days beforehand, the event was a resounding success. Despite fears, the traffic problems proved to be minimal. The only congestion was caused by a car crash on the M40 and by football fans travelling to see Oxford United play at home. Much of the credit for this success must go to Universe's excellent organisation, which included park-and-ride facilities for a capacity crowd of 20,000. With actual ticket sales only reaching 9,000, disruption to the local community proved to be negligible, although the police did receive a handful of complaints about the noise levels.

Security was extremely tight, much to Underworld's dismay. After allegedly having given away their allocation of 150 tickets to friends, the band and crew were amazed to find their entry barred. It was only after a lot of argument and a few belligerent remarks from Darren Emerson that the band were allowed onto the site. Leeds' finest, Huggy, also came up against an unexpected problem. He left his record bags at a wedding reception the night before the event and was forced to play his whole set with the six records he'd picked up that day. Luckily, nobody seemed to notice.

Time-keeping proved to be the main challenge to the smooth running of the day. Mo' Wax meister, James Lavelle, inexplicably played his set at 1pm (six hours earlier than planned), before anyone else had turned up, while Masters At Work missed their flight and then proceeded to get lost somewhere in the Oxfordshire countryside. As a result, they were five hours late for their slot.

Winner of the "out of his tree" award for the event went to coastal breakbeat DJ, Adam Freeland, who was discovered fast asleep up a tree, only narrowly avoiding arrest.

Local Police did however report eight drug-related arrests and St John's Ambulance officials said that a number of people had been treated for ecstasy-induced panic attacks. However, a spokesman later admitted they'd had a far greater problem with twisted ankles and indigestion!

BIG LOVE -

THOSE WHO ROCKED IT

UNDERWORLD
JAMES PENNINGTON (SUBURBAN KNIGHT)
DIY
DOIN IT!! (VIP Area)
DAVE ANGEL

THOSE WHO LOST IT

MAW (their way, that is)
HUGGY (his records, that is)
JEFF MILLS
NICK WARREN
TIN TIN

MUZIK READERS GET ENGAGED AT THE DEL MAR

A COUPLE became engaged at Ibiza's Cafe Del Mar after they had read about the romantic Balaeric bar in Muzik. Rachel and Gideon, who were holidaying in Ibiza this summer with a group of friends, had disappeared on their own to the Cafe to experience its legendary sunset.

Gideon proposed to Rachel after being inspired by the evocative set spun by Cafe Del Mar resident, Jose Padilla, whose playing was perfectly timed to match the sinking sun. Of course, she said "Yes".

The couple, who have now been seeing each other for six years, first visited the bar in July 1995 after reading about it in Muzik and returned this summer because they had enjoyed themselves so much last year. Rachel explained:

"The feature in Muzik made the Cafe sound amazing that we felt we had to check it out. Since then, the bar has become a favourite spot of ours. When Gideon proposed to me there I was surprised, but I thought, 'Well, why not?' and we both had a couple of double vodkas to celebrate!"

★ **SPACE** in Ibiza will close in two year's time, despite the rumours that last month's Summer Closing party was its final night. Sasha even flew to Ibiza to play, thinking the club was to close. The venue is to become a supermarket. Details are still vague, however Andy Carroll told us, "People will have to push their trolleys now instead of getting off them!"



Pictures: Rasie-A-Head



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TUPAC SHAKUR

1971-1996

At the age of 25, TUPAC SHAKUR was gunned down and died six days later in a Las Vegas hospital. His death was inevitable, but how did he become the latest name on the hip hop fatality list?

TUPAC AMARU SHAKUR DIED IN LAS VEGAS' UNIVERSAL MEDICAL CENTRE on September 13, 1996. He had been shot while being driven away from the Mike Tyson/Bruce Seldon fight at the MGM Hotel in Las Vegas on September 7.

Tupac was a passenger in a black BMW driven by Death Row Records' boss, Marion "Suge" Knight. The pair were on their way to the after-show entertainments when a white Cadillac pulled up alongside and somebody opened fire. Tupac was said to have been shot at least twice in the chest. Knight was grazed by a bullet fragment but escaped serious injury.

A Las Vegas Metropolitan Police spokesperson said the BMW was so riddled with bullets the tyres on the passenger side were flattened down to their rims. By the time paramedics had removed Tupac from the vehicle, reports state he was already incoherent.

Tupac was admitted to the city's Universal Medical Centre. He remained in the Intensive Care Trauma Unit for six days before he passed away after respiratory failure.

TUPAC SHAKUR REPRESENTED A TIME WHICH should not be forgotten, if only to remind us never to go there again. Thug life, gangsta rap, whatever you call it, has proved to be a destructive force in hip hop. It's got to the point where superstar artists are living out the violent, unruly behaviour which they have made a career rapping about.

Is it that the commercial value of gangsta rap is such that some artists feel a pressure to learn to walk it to substantiate their claims? Or have they always been gangstas first and rappers second?

The fact is, real gangstas don't rap. They're far too busy being gangstas to cut records. And besides, real gangstas would never shout about their activities. They are careful to remain very silent about that side of their lives.

Interestingly, while both East Coast and West Coast rappers talk about illicit runnings, it's the artists hailing from California who really paint the town red with their outrageous exploits. So is it that we're talking about some kind of perverse Hollywood syndrome here?

TUPAC'S LATER LIFE WAS CERTAINLY LIKE SOMETHING OUT OF A GANGSTA MOVIE. His initial work imitated the environment he was raised in, with its materialistic motivations and gun culture. But by the time of his last album, "All Eyez On Me", his art was clearly being driven by the real-life calamities which were constantly happening to him.

Just over a year before his death, Tupac's brother Moe

told me of his concerns for Tupac and the way his life was going. He talked about how difficult it was for his brother to keep his head up but that, ultimately, he believed in God and thought everything happened for a reason.

Tupac chose to be an anti-hero, an achilles heel and a booming mouth. He always spoke his mind, regardless of the consequences. He was a diminutive man, but he packed his frame. He walked tall. And in the end, his self-confidence was simply too much for some people to deal with.

Maybe he had a death wish. You'd certainly think so from the life he led.

THE PROBLEM FOR TUPAC WAS HE'D BEGUN TO BELIEVE HE WAS INVINCIBLE. And from the people he hung out with to the media who hyped him up to be the baddest bad guy there ever was, his immediate environment served to perpetuate this myth.

The big-screen success of the "Juice" movie in 1992 and the attention surrounding Tupac's character, Bishop, were pivotal in his path. Before this, he was considered something of a soft target (a hangover from his days with the peace-loving Digital Underground), but the intensity and conviction of his portrayal of Bishop earned him a notoriety which was not really his.

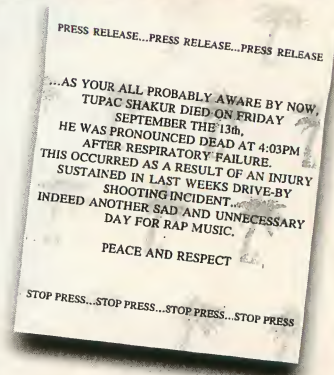
Up to this point, he had released two albums, "Strictly 4 My Niggaz" and "2Pacalypse Now", both of which were more like the musings of a tortured soul than a real bad boy. After "Juice", everything changed. It was as if the mercenary ruthlessness of Bishop, who systematically turned on his home boys and murdered them one by one, was rubbing off on Tupac.

From the feisty young man who launched his solo career at the turn of the Nineties, Tupac had become an amalgam of Hercules, Al Capone and Mike Tyson. The "Mad Max"-style setting for his "California Love" video spoke volumes. As he and Dr Dre tore around the desert wasteland in Sherman tanks and full battle regalia, Tupac presented himself as the ultimate futuristic soldier. He was a warrior on a mission. Whatever the cost might be.

By the time of his last single, "How Do You Want It", which featured K-Ci and Jo Jo from Jodeci, Tupac had all but become that "nigga living in the fast lane" he said he was. Once again, it was the video which gave the game away. It exhibited every decadent apparel the music industry and its superstar image-makers utilise, with a gold-dripping, champagne-sipping Tupac seated at a huge, heavily-laden banqueting table surrounded by gorgeous women.

The pressure on him from the corporate world he was inhabiting was unimaginable. Outwardly, these were luxuries he had earned. Inwardly, he had succumbed to a lifestyle far removed from the poverty he'd once known. Judging by his erratic behaviour, this dual existence was just too much for one person to deal with.

THE HIP HOP COMMUNITY WAS DIVIDED ON THEIR OPINION OF TUPAC AND HIS EXPLOITS. SOME people believed his attitude was destructive and a bad signal to be sending out to the rest of the world. Others, however, saw him as a one-man revolution (his mother had been a member of the Black Panthers, so the spirit was obviously in his blood). By the time of his death, opinion was so strong that New York's Hot 97





radio station was bombarded with telephone calls saying "he had it coming to him".

At one stage, barely a week would go by without a Tupac-related incident cropping up in the news files. The problem was that his vinyl persona was being challenged by the real bad boys who were crossing his path, guys who wanted to test him because they thought he had shot his mouth off a bit too much. Wherever he went, he couldn't walk into a shop or a bar without finding himself facing some kind of confrontation.

To give Tupac his due, he rarely balked at dealing with trouble head on. Which was part of his downfall.

ALONG THE WAY, TUPAC MADE MANY ENEMIES. EVEN people who didn't know him considered him an enemy, so powerful was the image which he projected, an image forcefully summed up by the "Thug Life" insignia he had tattooed across his abdomen.

Persistent stories refer to problems with Biggie Smalls (Notorious B.I.G.) whose wife, Faith Evans, allegedly had an affair with Tupac. Tupac belligerently name-checked her as "My girl, Faith" at the recent MTV Awards.

Then there's Biggie's label boss, Sean "Puffy" Combs, whose Bad Boy Records was viewed as being in direct opposition to Marion "Suge" Knight's Death Row imprint, to which Tupac was signed. Back in 1994, Tupac claimed that Biggie and Puffy were somehow responsible for him being robbed and shot in a Manhattan studio where they were all in attendance.

There's also the 21-year-old Brooklyn female who accused Tupac of raping her at the Parker Meridian Hotel in New York (and for which he served eight months in jail until Knight put up bail for him). As far as the assassination is concerned, however, some sources suggest his death was gang-related and more to do with Knight's associations than with Tupac's.

Whatever happened on the night of September 7, any Tupac observer will tell you that his premature demise was inevitable. Check "All Eyez On Me" and you'll find out why. "If you really wanna fuck with me, I'm ready", is a typical chorus line. It's also worth noting that the final track is called "Heaven Ain't Hard To Find".

Maybe he was ready to go, maybe he wasn't, but his early death will grant him his wish of immortality. Whatever, Tupac's own assessment has turned out to be chillingly accurate and sadly prophetic.

Tupac Amaru Shakur, born June 16, 1971, died September 13, 1996



Above: Tupac outside the court room the day after the shooting incident which led to one of his testicles being removed, December 1994

Below: Tupac with Snoop Doggy Dogg at last month's MTV Awards



THE FINAL COUNTDOWN

1991

- While working as a dancer/backing vocalist/roadie with Digital Underground, Tupac is arrested in his home town of Oakland, California, for jaywalking and resisting arrest. He counter-charges the police with a \$10 million law suit, claiming they had beaten him up. All charges are dropped.

1992

- A six-year-old boy is shot at a party in the Californian housing project of Marin City. Tupac is in attendance and indicted for the shooting. No charges are filed.
- A Texan woman files a suit claiming the murderer of her policeman husband had been influenced by Tupac's "Strictly 4 My Niggaz" album.
- During a break in filming the US television comedy, "In Living Color", the rapper is arrested for beating up his chauffeur, David Zelaya, in the parking lot of Fox TV. He says the driver was disrespectful to him and his seven companions and, when an argument ensued, the driver went to the boot of the vehicle to get a gun. Tupac is charged with assault with a deadly weapon but is bailed the next day for \$15,000. No charges are pressed.

1993

- Brothers and police officers Mark and Scott Whitwell charge the rapper with shooting at them during a traffic-related incident. Released on \$55,000 bail, Tupac says he had come to the defence of a black man who was being harassed by the off-duty officers. Together with several independent witnesses, he maintains that Mark Whitwell had pulled a gun first and he shot back in self-defence. In the event, he shot one officer in the stomach and the other in his backside. On the day of the hearing, one of the Whitwell brothers is charged with a separate aggravated assault and, as a result, no formal charge is filed against Tupac.
- Film Director Allen Hughes sues Tupac for assault and battery, claiming he was beaten up after removing the rapper from the lead role in the Hughes Brothers' "Menace II Society" movie.

1994

- In November, Tupac is charged with the rape of a 21-year-old Brooklyn female who says he and three friends "set about me like animals" when she visited them at Manhattan's Parker Meridian Hotel. In response, Tupac claims that, two days previously, she had given him oral sex in a nightclub and they had then returned to his New York hotel to have sex.
- On the first day of the subsequent trial, he is shot five times when entering a recording studio in Manhattan. One bullet penetrates his head and another his testicles. He implicates Notorious B.I.G. and Sean "Puffy" Combs, who were both at the studio, of being involved.

1995

- During the sexual assault summation, the rapper tells the judge, "I mean this with no disrespect, but I always felt you had something against me". He receives a one-and-a-half to four-and-a-half years prison sentence for sexual assault.
- Tupac marries his long-term girlfriend in prison. The marriage is later annulled. From inside, he announces "Thug Life is dead" and, if he was guilty of anything, then it was irresponsible lyrics on his records.
- He is released on \$1.5 million bail pending an appeal. Death Row Records' boss Marion "Suge" Knight puts up the bond and promptly signs Tupac to his label. His fourth album, "All Eyez On Me", reaches Number One in the US pop charts.

1996

- In April, Tupac is ordered to serve 120 days in jail for probation violations and failing to complete community service. He remains free pending an appeal.
- On September 7, he is shot in the chest while leaving a Mike Tyson fight in Las Vegas.
- On September 13, Tupac Shakur dies after having a lung removed. He was 25 years old.



goa for gold

THE LOWDOWN ON YOUR FREE PERFECTO TAPE

RUN LIGHTER ALONG UNLIT CIGARETTE TO ROAST THE TOBACCO. RUB together (or “mull”, as they say in Goa) dried tobacco and herbal substance in palm of hand. Place stone in chillum and pack in the mixture, remembering to observe the solemnity of the occasion. Place Muzik’s “Fluoro” mix tape in your system and press play. Attach a damp piece of cloth (a “Sufi”) around the end. Light chillum (matches only), raise to the forehead saying, “Boom shanka” and inhale deeply. Pass to your left before keeling over.

Of course, Muzik would never encourage anyone to sample illegal substances, but we do plead guilty to bringing you some top trance tunes. For your listening pleasure, we’ve joined forces with Paul Oakenfold and selected five choice tracks from his “Perfecto Fluoro” double CD, a project which looks set to take trance to a dramatically higher level.

“A lot of people don’t really understand trance music,” notes Paul. “But from my experience of travelling the world, I know it’s a universal sound.”

Despite being one of the most famous DJs around, Paul continues to seek out the underground, to search for the unusual. The “Perfecto Fluoro” album finds

him mixing cuts from Ryuichi Sakamoto and Terrorvision alongside tracks by Man With No Name and Johann Bley from Juno Reactor. But that’s not all. He’s taken mixing one step further in the process.

“I commissioned the artists to either write new tracks or to record special remixes for this album,” notes Paul. “I then started incorporating movie soundtracks which had never been used before out of a film context. Once I had completed the initial mix, Steve Osborne and I went back to the studio and did some additional production, much as we would for a remix. In other words, we put in extra sounds and re-arranged everything.”

Muzik couldn’t include any of the soundtracks on your tape (licensing proving to be “A Bridge Too Far”), but with five exclusive cuts ranging from Goa legend Man With No Name to a special trance remix of Grace’s “If I Could Fly”, we think you’ll enjoy this journey into trance. Hold tight and let yourself go.

words Jonty Adderley

fluoro
Perfecto Fluoro Oakenfold

Paul Oakenfold on...



JOHANN BLEY

"New Kicks"

"Johann Bley is a member of Juno Reactor.

I know him from the party scene and we get on really well.

He gave me a DAT of this tune and, when I started playing it out, everybody really loved it. So I released it. We did 14,000 copies, which is very good for an underground record. The track is about the way that people all over the world are constantly looking for new kicks, for new places to party. It just sums up what's happening. In 1986, it was Ibiza, in the mid-Nineties, it's Goa, Thailand, Australia and Bali."

MAN WITH NO NAME

"Teleport"

"Man With No Name is the major flagship artist on Fluoro. He's an artist I have signed to make albums and he's not making tunes for anyone else any more. On the Goa scene, everybody records for different labels, but I am developing this guy as a long-term artist. I'm convinced he'll become the biggest artist of the scene, certainly commercially. I know Juno Reactor are the best-known Goa group and I respect them, but Man With No Name will cross over.

Today's leftfield music is tomorrow's mainstream. I mean, people such as Leftfield, Portishead and The Chemical Brothers are commercial acts, whether people like it or not. Commercial simply means you sell albums. But you can retain your credibility. Why shouldn't Man With No Name sell loads of records? That's why people make music and that's where the Goa scene goes wrong. They are so worried about what everyone else is saying, they've forgotten why they originally started making tracks.

GRACE

"If I Could Fly"

"This track is a trance mix of the original jungle track.

It gives the song a totally fresh angle.

The sounds are very Goa-ish and they fit in really well with Grace's vocals. 'If I Could Fly' connects with the people who are tripped out, the people who are losing it on the dancefloor and dreaming of better things. It's the perfect track for putting your hands in the air to."



THE PERFECTO POSSE

Front row, left to right: Miriam, Marlene, Wendy (Mozaic), Paul Oakenfold, Jelle Boufon
Back row, left to right: Quivver, Man With No Name, Grace, Mike Wilson (Tilt)

VIRUS

"The Moon"

"The Moon" is a new track which won't be available until next January. I worked on it with Steve Osbourne and Jam El Mar from Jam & Spoon. Virus is myself and Steve when we're working on a techno vibe. It's not meant to be seen as a big pop group, hence the name. We recorded this track six or seven months ago, I got it cut it onto acetate and have been playing it out ever since. A lot of people seem to like it, which is why I have decided to get some new mixes made and put it out next year."



OUR HOUSE

"Floor Space"

"I was DJing in Australia last Christmas and I met Our House while I was over there. They're two of the biggest underground DJs on the Aussie scene. When I first heard this tune, I liked it so much that I signed it straight away. At the time, it had this 303 sound which was working well in clubs, but that sound is now totally overplayed and quite dated. The track is eight minutes long and the breakdown is 35 seconds long. I know breakdowns have been used on lots of tunes recently, but people still clearly want them. I mean, Josh Wink has reissued 'Higher State' twice and both times he's had a major hit. I think that DJs and record companies can sometimes look too far down the road. You need to achieve a balance with a track. You need to have sounds and breaks which are familiar, but I also want to educate the listener with new ideas."



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phuture

Setting the agenda!

QUACK TO FRONT

Drifting out of Detroit, TONY DRAKE has served up a slab of pure midnight techno in the shape of his startling debut album, 'Textures'

"I'VE never even heard 'Strings Of Life'."

Tony Drake sounds almost apologetic. We're mid-way through a late-night transatlantic telephone call and it's so quiet we can almost hear the wires hum.

As the conversation drifts from fine art to bass-playing and then finally settles on Detroit's most significant musical export, I'm dreaming about the gentle ambience of Drake's debut album, "Texture", which has just been released on Transmat.

Laced with delicately hypnotic rhythms and extra-terrestrial harmonics, "Texture" feels like Detroit techno stripped of its all-pervasive beat and seduced by the soft melodies of, say, Claude Debussy or Erik Satie. It's best listened to round about midnight, when the warm atmospheric and classically-arranged strings breathe their dark secrets and conjure up superb sonic vistas. Stunningly beautiful and completely unexpected, it's the perfect Transmat album. It's techno at its purest, most inspired and best.

And yet Drake hasn't even heard "Strings Of Life".

"I'm picking up a little more since I've been involved with Transmat, though."

His voice echoes the quietly dignified rural environment of his newly-adopted home town of Mount Pleasant in central Michigan. Raised in Detroit, somewhere up near Seven Mile Road (a neighbourhood he shared with both Mike Banks and Terrence Parker), he initially left the city a few years ago to live on a communal farm in Virginia.

"Being so close to nature was an amazing experience," he recalls. "When I returned to Detroit, the city just seemed too hectic. So I moved out to Mount Pleasant, which is half-way between the pace of the city and the calm of the countryside."

Drake originally met Derrick May more than a decade ago, before Transmat had even opened for business. Their paths subsequently diverged, with Drake focusing on the visual arts (he's an accomplished painter) and occasional forays into the acoustic territory of new age ambience. It was Neil Ollivier (a close friend of May's) who brought the two together again.

"Neil and I were planning to work together about five years ago," explains Drake. "For various reasons, that didn't happen, but when Derrick was looking for new stuff to put out on Transmat, he mentioned it to Neil, who remembered me and called me up."

The rest, as they say, is history.

What this account leaves out, however, are the shapes and cadences of "Texture" itself. Tracks like "Cherish" and "The Strangest Dream" layer ethnic percussives with basslines which lie somewhere in the space between fretless pioneer Percy Jones (who contributed bass to Brian Eno's seminal ambient masterpiece, "Another Green World") and nailed-down funk players such as Larry Graham and Bootsy Collins.

Elsewhere on the album, chilled pianos and dreamy rhythms collide in cuts like "These Lips Of Gold" and "In The Hearts Of Angels", both of which betray a deep romantic vein. Think of the cinematic grandeur of Dimitri Tiomkin and the ice-cold futurism of May himself.

The overall effect delivers an irresistible combination of ambience, funk, classicism and techno.

"I draw on a lot of different influences," admits Drake.

But while it's easy to trace his background as a bass player, his love of ethnic music and the year which he spent studying classic musical theory, it's more difficult to pinpoint exactly why the sum of these various parts should result in such a perfect update of the original Detroit blueprint.

He's never heard "Strings Of Life", but "Texture" is ultimately closest in spirit to May's defining classic.

"It's very uncontrived," concludes Tony Drake. "I am not really trying to fit into any sound."

More than anything else, it's this attitude which explains why "Texture" works in the way it does.

Beautiful, original, perfect.

How much better could it be?

words Tim Barr

'Texture' is released in the UK by New Electronica on October 14

uppers and downers

MUZIK's guide to modern clubbing

uppers

- * Steve Bridger from Redditch. Step forward the winner of Muzik's Bedroom Bedlam slot on Radio One's "Essential Mix". We can't wait for the show!
- * Grooverider and the Pressure Drop boys securing deals with Sony. At last, justice is done
- * The people of Dublin for making the In The City music conference such an exciting and passionate affair. A big shout out to the Fat City crew, too
- * Reinforced Records getting to their 100th release. Respect is due
- * Coming down on a Sunday afternoon to "Sister Wendy's Story Of Painting". And you think we're joking!
- * The superb drum 'n' bass bootleg of The Fugees' "Tugues? Or Not?". You had better believe the Hype
- * Ridding yourself of those summer holiday complications! Yes, we've all been there
- * Diesel's solo outings. First Flim Flam and now his work on SI Project. The London boy is definitely on form
- * Danny Rampling's jingles having a pop at Pete Tong on Radio One: "Tune into Danny on a Saturday night. You won't go Pete Tong..."
- * Indo's powerful live performance at sunset at Ibiza's Cafe Del Mar

downers

- * The death of Tupac Shakur. Put the toys away, boys
- * Record bags which leave nasty red marks on our shoulders. Will our loved ones please take note that we've not been misbehaving
- * Clubs making boys and girls queue separately. The Astoria and Telepathy in the capital, and Park End in Oxford, you're nicked!
- * The Bedroom Bedlam entrants who sent cash in with their mix tapes. If it doesn't work for Jeremy Healy, it won't work for you
- * The Bedroom Bedlam entrant whose tape included a 30-minute extract of Manuel Gottsching's "E2 E4". Pull the other one!
- * LTJ Bukem doubling-up his bookings on Saturday nights. Stop now, before we are forced to name you the "Jeremy Healy" of jungle
- * Up Yer Ronson advertising Sasha for their closing bash in Ibiza, when he'd cancelled the gig a month before. And then letting punters take pictures of Luke Neville, thinking it was Sasha
- * People buying rare cuts and making out that their "other copy has totally worn out"
- * Juantrip, Richard Fearless, Tortoise, The Golden Palominos and Deadstock. The dance-rock fusion appears to be heading for overload
- * Manumission's closing party in Ibiza. Sorry guys, but it was lame!



DAMAJ LIMITATION

With the Stateside hip hop war reaching fresh heights, JERU THE DAMAJA is one man determined to continue speaking his mind

Jeru The Damaja. Who he?

A 25-year-old rapper from Brooklyn, he is part of Guru and DJ Premier's Gang Starr Foundation. The son of a rastafarian, Jeru (his real name) means "the first God, the mind's eye". He debuted on Gang Starr's 1992 album, "Daily Operation", appearing on the track called "I'm The Man", and this was followed by "Come Clean", a single for Guru's Illkid label which secured him a deal with Payday. Jeru The Damaja's debut album, "The Sun Rises In The East", came out in 1994, since when he has been very quiet. But now, at last, there's a new album, "Wrath Of The Math".

Jeru The Damaja. The sound of...

Deep, complicated, metaphorical lyrics, his lines running off into half-rhymes and knots of rhythm. As a whole, his words are conscious and far-sighted, their inherent cleverness never being allowed to dull the point he's putting over. What's more, they're complemented by Premier's wildest production work, all crunching beats with little snatches of piano and strings scrawled across the top. The result is as hard as nails.

Jeru The Damaja. He say what?

- "The new album is about life. It's the same as the last album, but on a different level."
- "'Wrath Of The Math' refers to the abrupt change of the mathematical order of things, how life is, how the music is. When I come, I'll abruptly change everything like a tidal wave. That's what mathematics is about."
- "Hip hop was in a state of turmoil. Everything was turned over. Right now, though, it's about to be saved."
- "I named names because you sometimes have to do that."
- "Premier is excellent, the best. To do what we do together, your mind needs to already be there. Then the ideas just come out."
- "Be true to yourself and know who yourself is. Don't follow anybody. Do what you're going to do and blow it up."

Jeru The Damaja. The phuture?

Make no mistake about it. "Wrath Of The Math" is one of the hardest-hitting and most controversial albums of 1996. Unlike other rappers who merely hint at who they're beefing with, Jeru The Damaja comes right out on "One Day" and accuses Sean "Puffy" Coombes (the man behind the success of Notorious B.I.G.) and Suge Knight (the boss of Death Row Records) of kidnapping hip hop. And Jeru wants it back. If he can get through the next few months in one piece, the combination of this honesty and Premier's god-like production talents should guarantee him a place at the top table.

words Will Ashon

"Wrath Of The Math" is out now on Payday/London





RAW OF THE WILD

Wheelin' and dealin' in the rough beats market, RAW DEAL's best buy is a delicious blend of drunken hip hoppery and uncooked funk

WHAT is Raw Deal? If you believe the mug shots, Raw Deal is a fat, bald market trader straight out of Vic Reeve's cruellest joke book. But if you believe Jim Robbins, the Sheffield prankster signed to Botchit And Scarper, Raw Deal is...

"... Nothing too out of the ordinary. Raw Deal is about all of the everyday shit which happens to everybody. It's about growing up in the inner city and getting into rough and tumbles. ...

"Those photographs aren't actually of me," adds Jim. "They're of a guy who runs a stall next to my neighbour at Camden market. I decided to use him for, well, just a giggle. I think that it's really important for people to have a sense of humour."

Mind you, if you have heard Raw Deal's sumo-style funk, you could be forgiven for believing the chap in the snap was responsible. You'd also probably consider Raw Deal's unhinged "Headless Horseman" and "Undercover" EPs to be far from "ordinary".

Born into a musical family (his father worked as a sound engineer), Jim had early access to the geometrics of the jazz thing. From this well-grounded foundation, he went on to seek out all the weird beats of his dad's record collection.

"I found this really odd classical record which was so sickly and dissonant that I couldn't actually listen to it," he recalls.

Around the same time, Jim also developed a passion for the dark sounds of Shy FX and DJ Krust, a passion which makes his records sound like a deviously mutant blend of the two. No wonder TC Islam invited him to help out on the production of his apocalyptic "20:20 Vision" album. For Jim, however, Raw Deal comes down bass(ic) instincts.

"It's not 'Raw', it's 'Rooooaar,'" he growls. "It's like a lion's roar. It's got to be in your face, to be chaos, even if it's within certain parameters. And it's got to be different because the person who makes the noise first gets heard first!"

words **Rachel Newsome**

The 'Undercover' EP is out now on Botchit And Scarper

respect

LAMB'S Andrew Barlow explains the credits on the band's eponymous debut album



★ GILLES PETERSON

We actually forgot to thank Gilles on the album, but he really was the pin linking the whole thing. His office is next to our A&R man's, so we see him a lot. He's got a big shelf of records and acetates, and he'll always pull a whole stack out for me when I pop in. I get to hear loads of stuff months before it comes out. And not only did he get us on tour with Galliano, he also got me a Hipoptimist mix on one of their album tracks, "Roofing Tiles". Gilles is just a wicked geezer.

★ THE CHAINSAW SISTERS

The Chainsaw Sisters played the cello parts on the album. They're a couple of nutty cellists whose real names are Tanara and Katherine. How did we find out about them? My partner, Lou Rhodes, woke up to Radio 4 one day and heard these cellos which sounded nothing like anything she'd come across before. Tanara and Katherine play the instruments with saws, hammers and whatever else they can get their hands on.

★ ELLIOT EASTWICK

Aka George Michael, if you believed the Double Egg in Muzik. They certainly do look quite similar, but Elliot has got a bit of a belly on him. He is Lamb's spiritual kingpin. It was him who first got Lou and I together and, although he doesn't have anything to do with us musically, he basically started it all off. Whenever I see him, we usually take the piss out of each other the whole time. He'll ask me, "How's your trip hop stuff going?" and I'll say, "How's the handbag house going?". Oh, and he also has lovely puppy dog eyes.

★ ROLAND, EMU AND AKAI

Without these machines, we would just be a normal band doing normal music. They're my bread knife, my spatular, my wok. But I'm not really one of those

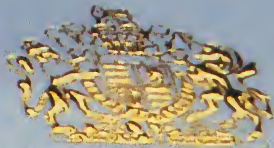
self-confessed knob twiddlers. It's not like I spend my whole life reading techno magazines. I'm not a nerd, I just love my electronic toys and the funny noises they come out with.

★ PORK RECORDINGS

Pork put out some great records. Fila Brazillia's "A Z and 2 Ls" inspired me shit loads. I was talking to Steve Cobby about it and he told me that, instead of doing just one album every year and making sure it sells well, they release six which only sell about 10,000 each. Because they don't rely on big sales, Pork don't have to make any compromises. You've got to give them respect for that.



Lamb's eponymous album is out now on Mercury



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SOON MY MASTERPIECE
WILL BE COMPLETE

[illegible]

THE SUPER HUMAN PISTON
ATTACK HAS LEFT ME WEAK
BUT I WILL CONTINUE THE
FIGHT - THE QUEST
MUST CONTINUE,
THE FIGHT GOES ON
THE FIGHT GOES ON
THE FIGHT GOES ON

Beware Kazuya
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Beware Kazuya

THE FIGHTS

鉄拳

**POLICE
HUNT
TATTOOED
MANIAC**

MANIAC
POLICE YESTERDAY LAUNCHED
A NATIONWIDE HUNT FOR A MAN
THEY DESCRIBED AS 'HIGHLY
DANGEROUS'. ... he in his l

THE MAN, said to be in his late teens or early twenties, went berserk in a video game store, karate chopping machines before rampaging first out of the wino

The store manager said that the man had been playing Tekken on PlayStation, when he suddenly stripped to the waist - revealing his all-over body tattoos - screamed 'Heihachi will avenge' before setting about his trait of destruction. The public have been warned not to approach him.

to my mind is more intense
No, I'm more intense. More

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HEIHACHI WILL AVENGE!

HEI HACHI WILL AVENGE
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The sins of the son will be visited

HEI WACH!

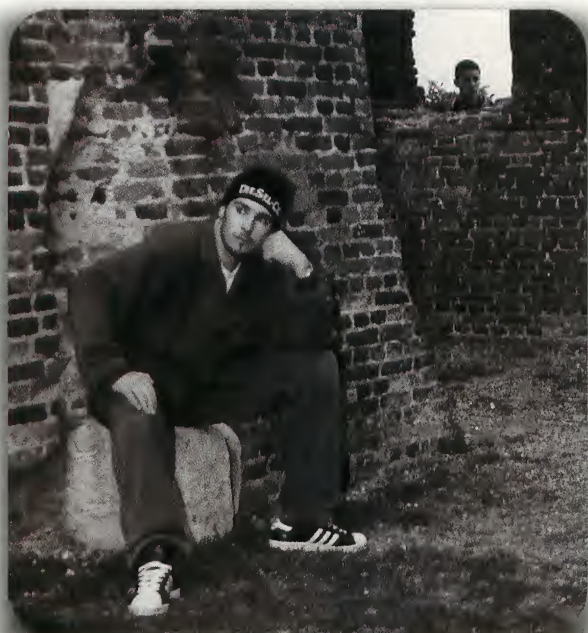
WILL BE
REWARDED
WILL BE
REWARDED

SONY



DO NOT
UNDERESTIMATE
THE POWER
OF PLAYSTATION

namco



CROWN CAUGHT

Luton duo **BLAME & JUSTICE** are the faceless men of drum 'n' bass. But with the release of their 'Emotions With Intellect' album under the name of **Icons**, it will only be a matter of time before they become Britain's most wanted breaksters

If a piece of music still sounds intoxicating after a year, it must have something going for it. And this is most certainly the case for "Emotions With Intellect", the debut album from Conrad Blame and Tony Justice under their Icons guise.

Circulating on DAT for the last 12 months or so, the release has lost none of its stylistic urgency. In fact, it seems even more relevant.

"It was good to leave it on the shelf for a while," asserts Justice. "I don't think people were ready for it until now. Everyone has been exposed to this sort of music a lot more during the last year. I mean, you can't pick up a magazine these days without reading about drum 'n' bass."

Blame & Justice first teamed up six years ago while studying at college in Luton. Both were hip hop fans with a penchant for the local hardcore scene. They undertook some work experience at a local studio and ended up messing about with the controls.

From there, Blame whipped up a sonic storm with his hardcore anthem, "Music Takes You", on Moving Shadow. Disillusioned with the "tinkling pianos and birds screaming" endemic in hardcore at the time, Justice meanwhile came up with his own underground floor-quaker. But it was "Chapter One", a release inspired by Bukem's "Music" which provided the real turning point.

Trying to tag their music now, however, Justice is stumped.

"I don't know," he shrugs. "Our label is called Modern Urban Jazz, but we don't just take a jazz sample and slip it over a break. We use jazz theories, which means there are no rules. At the beginning, jazz was ridiculed because people didn't understand it, so I suppose there's a similarity there with our music."

In spite of being familiar names on the drum 'n' bass circuit, where the likes of Gilles Peterson and Patrick Forge have championed their cause, Blame & Justice have kept a deliberately low profile. But with Bukem's Good Looking label recently getting Blame's signature, it looks like those days are over.

"Nobody has bothered to come and find us until now," explains Justice. "So we have had lots of time and space to do what we wanted, to see where we wanted to go. Our low profile has helped us in the sense that people have recognised our music for what it is. We've always just tried to make good music and that's what it's all about."

Well, nobody can argue with that.

words **Veena Virdi**

Icon's 'Emotions With Intellect' is available now on Modern Urban Jazz

In the first of a series on up and coming jocks, **BILLY NASTY** raves about **ALEX HANDLEY**, the Leeds-based DJ currently chasing Nasty's tail

Alex Handley. Who he?

Billy Nasty: "He's this 28-year-old from Leeds who records as Turbulent Force on Emissions, Primordial Soup on MC Projects, Shadow Company on Flagbearer and Scriptures on the reformed Orbit label. I first came across him 18 months ago when we played together at The Station Club in Limerick. He was spinning before me and had everybody buzzing. I was completely into the music he played and his mixing was really tight. Alex is also a nice, down-to-earth bod. He is not affected by the industry and, as a result, he has a special spark about him. In a couple of years, he'll be regarded as one of the best DJs in the country."

Alex Handley. Describe his style. . .

"He plays rough and raw techno in the style of Jeff Mills and Joey Beltram. His mixing is spot on and he can perform on up to six turntables. He's the same age as me and we seem to have been collecting records for a similar length of time. When he came round to my house to play some tunes, we realised there were loads of records from the past 12 years which we both love and own."

Alex Handley. How is he similar to you?

"I don't know. It just feels there's something similar about us. We play different music and he has a more purist angle on things. I like the way he attacks work. He's not lazy. 'No pain, no gain' is his attitude. He's always willing to travel to play and he doesn't have a massive fee attached to him. When the word spreads, he'll be filling clubs."

Alex Handley. What has he got that you haven't?

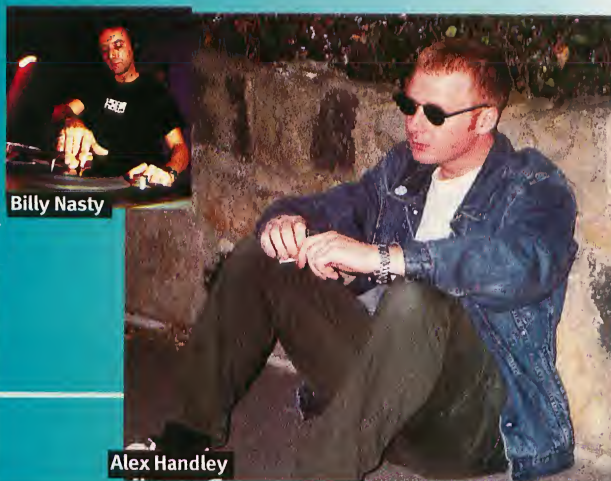
"Ginger hair!"

Alex Handley. Is he the new Billy Nasty?

"I wouldn't say he's the next me and I wouldn't say he's the UK's Jeff Mills. But I would say that the old guard of British techno had better watch their backs. Alex will probably be taking a few of them out in the next few years."

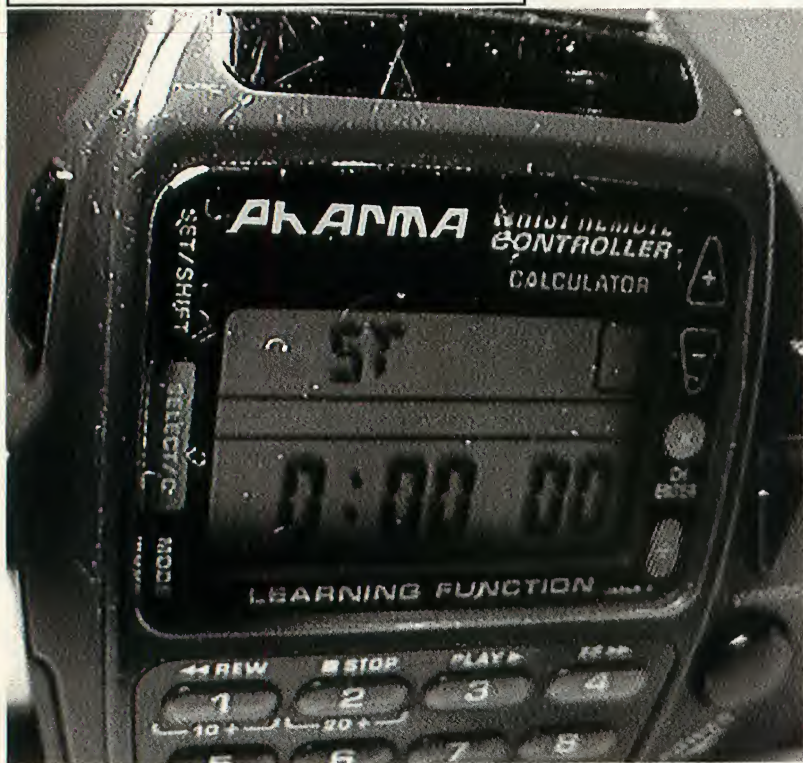
words **Ben Turner**

Billy Nasty has just completed some tracks with Alex Handley and his Turbulent Force partner, Mark Stephenson, and they're now looking for a label to release the material. For further details on Alex Handley contact 0181-692-1202



Billy Nasty

Alex Handley



E-I-E-I-O

The boys from PHARMA, Frankfurt's chemical beat imprint, run through the ways and wherefores of their rising label

Who's behind Pharma?

Pharma is owned by Cem Oral and Roger Cobernuss. Cem records as Air Liquide and Roger works under the name of Kerosene.

When and why did Pharma start?

"Pharma started in the summer of 1995. The idea wasn't to make big money, but to be independent and put out the kind of tracks other labels refused to release. We really didn't expect it to become as successful as it has. The interest in us so far has probably been because of our so-called 'techno sound'. When we started we had one rule. We said that, whenever the hustle of business got too big, we would stop Pharma."

What is Pharma's musical identity?

"The idea isn't to have one musical style. The vibe and the feeling which comes through the music is a lot more important to us. It's got to have some soul and, of course, some funk and some sex. On the one hand, we need to be very rough and brutal. On the other, we also like dub. But whatever their different styles, all of the artists on Pharma hang out together and that creates a unified taste."

Why do all Pharma releases come in coloured vinyl and clear plastic sleeves?

"Pharma is non-organic, so we want our artwork to look artificial and chemical. We love the idea of our covers, labels and videos being as colourful as Barbie's room. It's like having a pharmaceutical supply in all colours of the rainbow."

What's next for Pharma?

"The next Pharma single is 'On The Floor' by G104, which will be followed by our first compilation CD, 'Indiscriminate Rules'. The CD is a compilation of cuts from our first seven releases together with new tracks by Dub Mix Convention, 4E and Zulutronic. We are also planning a tour this winter."

DISCOGRAPHY

- PHARMA 01 ZULUTRONIC – untitled
- PHARMA 02 KEROSENE/G104 – "Nurse City"/"Bassphemic Village"
- PHARMA 03 G104/KEROSENE – "Foolda Gap"/"Camp King"
- PHARMA 04 DUB MIX CONVENTION – "It's Time Enuff"
- PHARMA 05 BIONIC SKANK – untitled
- PHARMA 06 MAE BAD BOY – "Doping For Chicken"
- PHARMA 07 4E – "A Shout"

words Martin James

G104's 'On The Floor' and the 'Indiscriminate Rules' compilation are out soon on Pharma

DREAM DATE

WAX DOCTOR, the break-meistering Wycombe wag, guides us through his dream date

What is your dream venue?

"The Alan Partridge Show".

You can move this venue anywhere you like. Where would you put it?

Inside Alan's big pocket.

How would you get there?

In a Rover Vitesse Fastback. Not only does it have a full leather interior and walnut dash, it also does 53 miles to the gallon. It is almost certainly the most luxurious executive car I have ever had the pleasure of driving.

Who would be on the guest list?

Oliver Reed, Paul Whitehouse, Jo Guest, Liam and Noel Gallagher, Alex and Oscar Reece, Vanessa Del Rio and the staff at my local Tandoori.

What is on the rider?

The entire menu from my local Tandoori.

Who is the promoter?

Paul Calf... because he'd leather any students who turned up.

Who is the warm up DJ?

I would invite "The Hairy Cornflake" himself, Dave Lee Travis, to come along and play a selection of his finest Eighties pop classics.

Which tracks would you open and close with?

I'd open with Dr Hook's "When You're In Love With A Beautiful Women" and I'd end with Jeff Beck's "Hi Ho Silver Lining".

Where would you go after the gig? And who would you take with you?

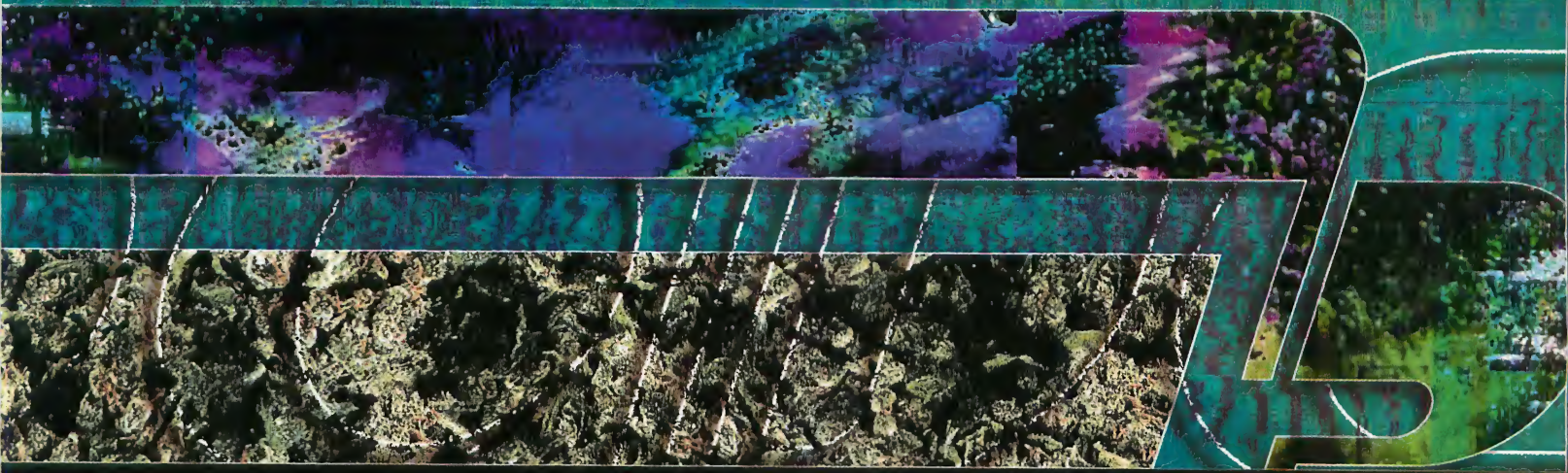
I'd take Jo and Vanessa to the Moat House Hotel in High Wycombe... because it's got a really amazing 24-hour carvery.

Wax Doctor's new single, 'Heat', is out on R&S on October 21



T POWER

WAVEFORM



T POWER - WAVEFORM

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TC ISLAM & THE PHUNKY ALIEN - PLANET 2020

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static / 'staetik / 1a. stationary, not
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bodies at rest or forces in equilibrium.
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DAVE LEE fires questions at HIPPIE TORALES



Dave Lee

DAVE LEE: How did you get a name like Hippie?

HIPPIE TORALES: Well, it comes from my real name, which is Hipolito. When I was a kid, my friends said it was too long and they wanted to shorten it. So they tried Hip, but it sounded a bit too adult. So they stuck with Hippie.

DL: When did you first start DJing? And is it true that Tony Humphries used to warm up for you?

HT: [Laughing loudly] It's not true. Tony Humphries never warmed up for me. I started DJing in 1973 when I was 15. I used to play at a roller-skating rink in New Jersey.

DL: I know you started remixing in the early Eighties. What is your favourite work from that period and why?

HT: Jimmy Ross' "Fall Into A Trance" was one of my favourites. But the track which did really well, even reaching Number One in the States, was The Clark Sisters' "Bring On The Sunshine". I really liked that one.

DL: Many people in the UK first heard of you through Turntable Orchestra's classic "You're Gonna Miss Me". How do you feel about that song eight years on? Do you still play it out?

HT: I'm not the type of DJ who likes to play a lot of their own tracks. I'd rather play other people's stuff. But I still have fond memories of that record because, like you say, it was the one which got me recognised in the UK.

DL: All of your recent remix and production work seems to be with Mark Mendoza. Who is he and how did you meet?

HT: Mark used to run Kaleidoscope Records and he was also responsible for all the 280 West stuff. We met when I was shopping a track to Metropolitan, the label which distributed Kaleidoscope. He liked it and he put it out. It was called "Heaven Is" by Cheny Gonzalez. Cheny is now my wife.

DL: Has playing to British and European audiences influenced your style in any way?

HT: No, not really. I don't try to change what I do just for a British audience. I think people hire American DJs to play American music. The problem arises when American DJs change their style in order to get the same kind of response as a British jock. The only thing which influences me is when I hear good production work, whether it be American, British, Italian or whatever.

DL: Your remixes of Rosie Gains were very popular and she has just been dropped by her old record label. Is there any chance of you collaborating in the future?

HT: We're actually doing it now. We're going to do some singles first.

DL: As a DJ, you're known for playing mainly soulful garage. What do you think about other styles of dance music, like drum 'n' bass, acid jazz, techno and so on?

HT: I'm basically into any type of music which sounds good. Period.

DL: You're the only DJ/producer I can think of who sings lead vocals on his records. When did this talent first manifest itself?

HT: I used to sing in choirs when I was young and I also played piano at school, so I have always been into music. Always.

DL: Finally, I was recently talking to Victor Simonelli on the subject of reincarnation. He said if there's an after-life, he would like to come back as a duck. What would your choice be?

HT: [Laughing again] As a duck, eh?

Well, I think I would probably want to be a champion race horse. And after I'd won all the races, I could be a stud. Hipolito means "little horse", so I guess that makes sense.

Turntable Orchestra's cover of Gil Scott Heron's 'The Bottle' is out now on Groove On. The latest single on Dave Lee's Z imprint is the reissue of Raven Maze's 'Forever, Together', with remixes by Faze Action and Basement Jaxx. Dave Lee also has a single out soon on Junior Boys Own

Hippie Torales

BURIED TREASURE

This month's forgotten classic is the 'Republic Rewind' compilation album

"REPUBLIC Rewind" was one of several compilations released at the turn of the Nineties which brought house music, originally a big-city phenomenon, to people in small towns throughout the UK. Together with the "Jack Trax" collections and the "House Sound" series, it put music previously guarded in hard-to-find specialist shops like 23rd Precinct, Eastern Bloc and Black Market into the racks of HMV and Virgin. And they weren't just your usual cash-ins, either. Records like these gave the masses the chance to catch up on important labels such as DJ International, Nu Groove, Strictly Rhythm and Trax.



«REWIND»

A gem from start to finish, "Republic Rewind" told the story of Dave Lee's Republic label. It contained tracks like Phase II's Blaze-penned "Reachin'", Hippie Torales' classic Turntable Orchestra cut, "You're Gonna Miss Me", and Roqui's garage anthem, "Lover". It showcased the soulful side of New York house by taking it out of the clubs and laying it all on one piece of vinyl. With producers like Nightmares On Wax and Rheji Burrell next to Musto & Bones and Dave Lee himself, it offered a solid statement of the underground.

Without records like this, I for one would have found it much harder to get hold of the music I'd heard out clubbing. I'm sure it was the same for a lot of today's leading American and British producers. And costing a little over a fiver at the time, even the most hard-up house head had no excuse not to buy it.

words Kevin Lewis

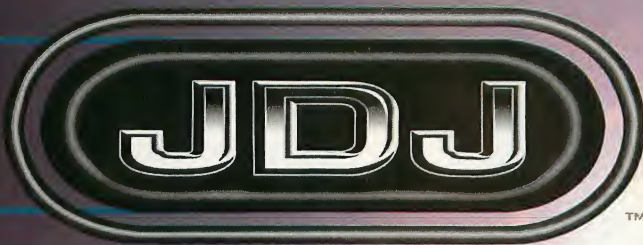
MUZIK

With winter drawing in, these are the sounds fuelling our fires

- Howie B "Essential Mix" (Radio One broadcast)
- Jeune "Back To Reality" (Shiro CD)
- Benge "Beautiful Electronic Music" (Expanding Records CD)
- Larry Levan "Paradise Garage" (Salsoul LP)
- OTP "Bubble Gum (Ray Keith Remix)" (Creation CD)
- DJ Garth Presents "20 Minutes Of Disco Glory" (Wicked, USA)
- Hacienda "Sunday Afternoon" (Harthouse CD)
- Various Artists "Miscellaneous The 2nd" (Language CD)
- Sessomatto "I'm Back" (Jus' Trax 12-inch)
- DJ Sasse "Freestyle Man" (Puu/Sahko 12-inch)
- Ambisonic "Helicopter Kinda Girl (Baby Fox Remix)" (Nation 12-inch)
- Skuba "Kuba (Satoshi Tomitee Remix)" (Azuli 12-inch)
- The Golden Palominos ... "Dead Inside" (Restless CD)
- Restless Soul "Sykodelik" (Basement 282 12-inch)
- Outamba "Fulani Song" (Empire State 12-inch)
- Darlesia "Everlasting (168/Dobre & Jamez Mixes)" (east west)
- Angel Moraes "It's So Hard" (Minimal 12-inch)
- Daniel Ibbotson "Split Into Fractions" (Clear 12-inch)
- Prince Alla "Only Love Can Conquer 1976-1979" (Blood & Fire CD)
- Space DJz "Lights, In Dust" (Soma 12-inch)

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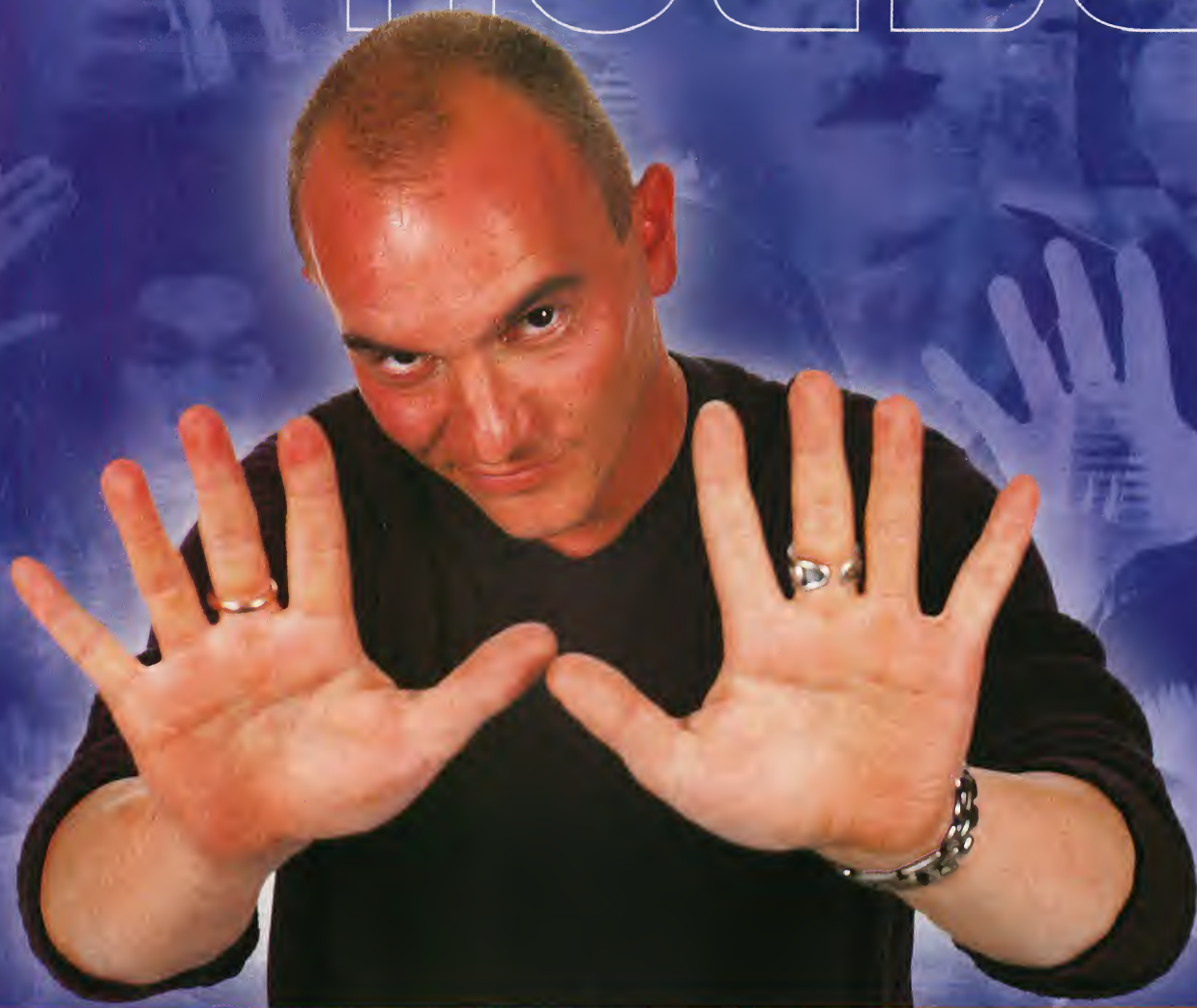
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WHAT THE HELL HAPPENED TO...

THE FARM

THE story of The Farm would put most normal people out of action and off the music business forever. First ignored, then royally shafted by the machinations of the music industry, it's a wonder any of them are still alive, much less still making music.

Although the group had been around since 1983, busy cultivating a football-hooligans-playing-soul image for most of their earliest years, it was not until 1990 that they finally settled upon a sound which catapulted them into the charts. And that was largely down to Terry Farley.

Searching around for a new direction in the wake of another flop single, in this instance "Body And Soul", The Farm invited Farley to produce a cracking remix of their cover of "Stepping Stone", which had been a massive hit for The Monkees in the Sixties. Suddenly in vogue after years in the wilderness, the group went for broke. The follow-up was the anthemic "Groovy Train", a single which saw them join their baggy contemporaries, Happy Mondays, in the UK Top 10.

Later in 1990, The Farm embarked upon their near-legendary Ibiza odyssey. Captured on the legendary documentary, "A Short Film About Chilling", with Terry Farley DJing, the band larged it in what proved to be their halcyon period. The next year saw the release of the Number One album, "Spartacus", after which they rapidly lost the plot.

Gary Wilkinson, engineer, producer and now a collaborator with Terry Farley and Pete Heller, worked with The Farm at the time and picks up the tale.

"They spent loads of money on 'Love See No Colour', their second album, and got it totally wrong," he says.

Indeed. The album virtually sunk the band's credibility in one go. It didn't even get into the Top 75 and cost them all of the money they'd made on their debut. Nevertheless, despite this failure, The Farm were signed to Sire Records by Seymour Stein, the famous music industry figure responsible for launching Madonna's career.

"I heard the demos for Sire and, to be honest, they sounded a bit like Dead Or Alive," recalls Wilkinson. "Then I went up and heard some of their guitar stuff and it was far more like the old Farm. When it came to making the third album, we did in a studio in Liverpool which this

guy had built in some old stables behind his house. It cost us about two and six and it sounded great. There were two or three Top 10 singles in there, too."

The band's first single to be lifted from the album, "Messiah", sank without a trace and then, within weeks, so did Sire Records. Although the album trickled out and received positive reviews, Stein abandoned Sire following a high level wrangle within Warners.

"It was a shambles," rues Wilkinson.

The group took a brief sabbatical and are now down to three members, Pete

Hooton (vocals), Keith Mullen (guitar) and Ben Leach (keyboards). Of the former members, most are still involved in various other projects, with Roy Bolton writing scripts for "Brookside" and "Hollyoaks".

"I'm working on demos for new material at the moment and they are going really well," enthuses Gary Wilkinson. "The stuff will probably be released under a new name, but I reckon it could do a bit of a Black Grape. Never write people off, I say."

words Mark Roland



DESSERT ISLAND DISCS

Floor-shaking garage music coming straight out of Germany might seem like a bit of a strange idea. But it is about to be swept under the carpet by a fellow called MOUSSE T

Mousse T. Who he?

Mousse T is a short cut for his real name, Mustapha. The trick is to join the two words together when pronouncing it, so that he doesn't sound like a new form of Angel Delight. He was born in Hagen, a town near Frankfurt in Germany, on October 2, 1966. After taking organ lessons from around the age of 12, buying a Roland JX3P as his first synth and joining a blues band for a while, he hooked up with Errol Rennalls in 1987. That same year, they recorded "Don't Stop" as Fresh 'N' Fly and they now co-own Peppermint Jam Records. The label's debut release only sold 300 copies, but it's since become the focus for German's burgeoning garage scene.

Mousse T. The sound of...

"P-funk house". Well, that's what some are calling Mousse T's sound. His remixes of "Everybody Be Somebody", last year's monster house anthem, really made people take notice of German garage. He has recently worked with Roy Ayers and a forthcoming collaboration with Bootsy Collins is sure to shake the P-funk thang to the max.

Mousse T. He say what?

- "House is a speeded-up form of soul."
- "All top remixers have two routes, be it hip hop and house for Todd Terry and Kenny 'Dope', or garage and hardcore for Grant Nelson."
- "My first remix was Shabba Ranks' 'Twice My Age'. Since then, I've also mixed Louie Lou & Michie One. And I've just done house and r&b mixes for Simply Red and The Fugees."
- "I'm surprised by the reaction to my records. I knew they were good, but when Grant Nelson rings me and says, 'They're bad', I'm flattered."
- "I love Todd Terry and Masters At Work, but a lot of American producers are over-rated and paid too much money to DJ."

Mousse T. The phuture?

His remix of Boris D'Lugosh's "Keep Pushin'" is set to be a sizeable European hit and a forthcoming track for Grant Nelson's Swing City label will stretch the staid boundaries of soulful garage. Mousse T's first full-length release is to be "a concept album featuring artists from every direction". Look out for lots of tune and label swapping between Nelson and Mousse.

words Michael Morley

Mousse T's remixes Boris D'Lugosh's 'Keep Pushing On' are due shortly on Manifesto. His mixes of Ruffneck's 'Move Your Body' are out now on Positiva, with mixes of Amira's 'Walk' following on Slip N' Slide



SHARP PRACTICE

Another member of the illustrious Detroit techno family, **SEAN DEASON's 'Razorback' album** takes that old adage, 'from small acorns, mighty oak trees grow', one step closer to fruition

IT'S a hot Sunday afternoon in downtown Detroit. We're in Sean Deason's jeep on our way to Submerge, the distributors of his Matrix imprint, and the stereo is pulsing with the skyscraper-tall beats and brooding basslines of his new "Razorback" album.

At times like these, Detroit seems an extraordinarily beautiful city. The sunlight reflects off the river onto the glass towers of the Renaissance Centre and, as Sean swings his jeep past Blake Baxter's Save The Vinyl record shop, the music makes perfect sense.

"I'm experimenting with a fusion of Detroit music and British drum 'n' bass," he explains.

The approach is integral to "Razorback". In many ways, it feels as though Sean has finally stepped out from the shadows of better-known associates like Ritchie Hawtin and Kenny Larkin to create his own unique take on the sound of his home city.

Releases like the ultra-hard X-313 collaboration with Alan Oldham and Pen Jackson or his own "Pump" EP on Matrix have hinted at Sean's potential. More recently, cuts on the "Exhibits" and "Beyond The Third Wave" compilations (on Art Of Dance and Astralwerks, respectively) have further underlined his talent for stitching together deceptively muscular rhythms and wild, alien atmospherics.

"I've never been able to make tracks exclusively for the dancefloor," he says. "I love those kind of tracks, but they seem too easy. I want to come up with something a bit different, something a bit more musical."

"I've had DJs come up to me and say, 'Your new stuff is really good, but I can't fit it into my set because it's too hard to mix.' I used to take that personally. Now I just think, 'Good, they're supposed to make you work'. I guess I've always gone for a more experimental approach."

The kind of experiments which Sean is talking about are the strange sonic travelogues which punctuate Freq's "Innerspace" EP on Matrix. The compelling fusions of abstract electronics and splintered grooves. The wilful innovation he stumbled on while studying graphic arts at the Centre For Creative Arts in Detroit. The straight-into-the-future attitude which led him to look up Derrick May back in 1990.

"I originally contacted Derrick, Kevin Saunderson and Juan Atkins with a view to doing some label artwork for them," remembers Sean.

He subsequently provided graphics for Transmat's Fragile subsidiary,

as well as for Carl Craig's Retroactive imprint and Gerald Simpson's still-born Protection label. But it was his first visit to Derrick May's studio which made him decide to pursue music as a career.

"We were all sitting around in Derrick's place, playing computer games and watching 'Speed Racer'," recalls Sean. "There was a DX-100 synthesiser lying on the floor and I started playing with it. I didn't know what I was doing, but I played something and Derrick came across and said it sounded pretty cool. I realised that if Derrick had been moved enough to say something, perhaps I should follow the music thing a bit more."

An EP for Kelli Hand's Acacia imprint followed and then, in due course, his Matrix label (providing, among other releases, the highly sought-after Digital Sects EP, which featured Kenny Larkin, Claude Young, Alan Oldham and Sean himself). There's also the Project X liaison with Will Webb, the man who was responsible for "Extra-Terrestrial Funk" on Direct Beat.

And now, at long last, Sean Deason has recorded an album full of the kind of frequency-shifting grooves which make his music so fascinating.

"To me, techno is an emotional sound," he concludes. "It's never worked to a formula. My feelings and my thoughts at the time I'm creating a piece of music all go into it. Sometimes, I just switch on the machines and see what they want to do. Then I work from that."

"Deep down, it all comes from the soul. There's no other way."

'Razorback' is out now on Studio K7

words **Stephen Cameron** picture **Marty Perez**



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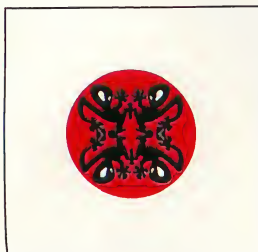
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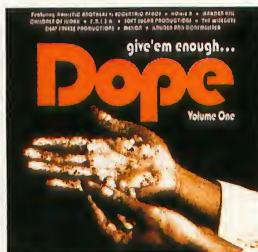
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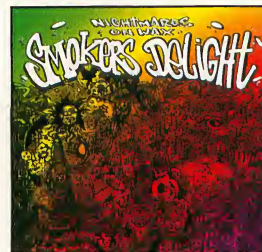
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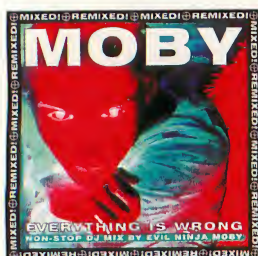
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Are you as unpopular as the manager's seat at Manchester City? Do you wince painfully as you realise you haven't been invited to a social gathering since Grandma's 80th? If the words "socially gauche" were clearly invented for saddos like yourself, maybe a few of these items will help you reinvent yourself as a style guru nonpareil. Then again, maybe not...

SAFE AS A JOHNNY!



FISHY BUSINESS

So you've put beer in your hair. And probably raw eggs too. In fact anything to keep it conditioned and protected. But when was the last time you put a fish in it. No, we're not talking cod's roe and salmon spawn or the like. This Fish is actually the London hairdressing salon.

Hairdressers to the style cognoscenti (well, some of them), Fish also produce a sleek and stylish hair wax. Guaranteed to wash right out of your hair quicker than an oily eel and now available nationwide for the first time. Fish Wax costs £5 from selected salons or by mail order on 01926-883-420.



GINGER NUTTER

Warp have come up with a relic straight off the wall of the Hard Rock Cafe for those muso's who think they've got it all. Who needs Hendrix's guitar when you can have Richard (Aphex Twin) James' very own hair sample, sent out as one of a limited edition of 100 to promote said Weird Cornish Bloke's latest musical outing. Haircut One Hundred!

FLYERS OF THE MONTH

Joint winners of this month's flyer of the month title are these tiny DIY paper handbags sent out by The Colliseum and Strictly Handbag. Ultra-small and cute but with no room for essential lipstick and mascara, sadly these miniscule accessories are about as handy as a hole in a bucket. But hey, that's fashion for you, darlings.





VAGUE COLLECTABLES

First we go down The Heavenly Social only to find them handing out Panini footie stickers as guest passes. And now Leeds' infamous home of handbag hedonism, Vague, have gone and produced a whole series of highly limited-edition cigarette cards. Celebrating not just essential items of club culture such as ecstasy, dark garage, smart drugs and, of course, Vague, there are also rib-tickling cards on nostalgia, golliwogs and The Undertones. Essential playground swapsie material.



vague vague



NUMBER 9
WEIRD DOGS



NUMBER 12
J.R. 'BOB' DOBBS

BAR OF THE MONTH



THE MILKY BAR

Liverpool

Approaching The Milky Bar from Liverpool's city centre, you're faced with a spaceship among the debris. Brilliant white columns decorated in brightly coloured fibre optics, huge freedom flags billowing in the sky, a beautiful transvestite swinging in a hammock from the roof's rafters. "Welcome to The Milky Bar", the door selector pouts, as the uniformed bellboys show you in.

This is Liverpool's newest mixed bar, whose policy is, "We do not discriminate against heterosexuals or heterosexuality". And you couldn't get a better mix, equal numbers of gay, lesbian and straight couples can be seen snogging, designer-drinking and dancing the night away. A strict door keeps undesirables out and the vibe is super-friendly.

Slap bang opposite Cream, The Milky Bar offers an alternative to the shoddier "queer" bars and clubs of the city, and caters to every strata of pre- and post-clubbers (a breakfast club coincides with Cream all-nighters) as well as being a bar/club in its own right (with no admission fee).

Inside, it's Judy Garland-meets-"Blade Runner". A cross between camp classic and mad psychedelia (depending on your state of mind and the time of night). There are three floors and they're all painted different colours, one bright pink, one very orange and one deep red.

The couches look like giant kidney beans and the bars are like long snakes made out of melted white chocolate. The bar's designer is Shaun Clarkson, the man responsible for London's Subterania.

Music-wise, there's slamming house upstairs and mellow toons downstairs. Residents include Kath McDermott and Tim Lennox, and there's a weekly assortment of local names. Promoter Heath (of Throb) also promises comedy nights with Margerita Pracatan and Julian Clarey, top designer fashion shows, dykes' nights, gay weddings and a million different parties.

"The bar is about respect," says manager Charlie Robinson. "So often the gay crowd have to make do with second best, but with this bar no money's been spared. It's both straight and gay-friendly."

One concern, however, is that Liverpool is becoming obsessed with dairy products. First Cream, now The Milky Bar. What next? Club Cheese?

words **Eva Luna**

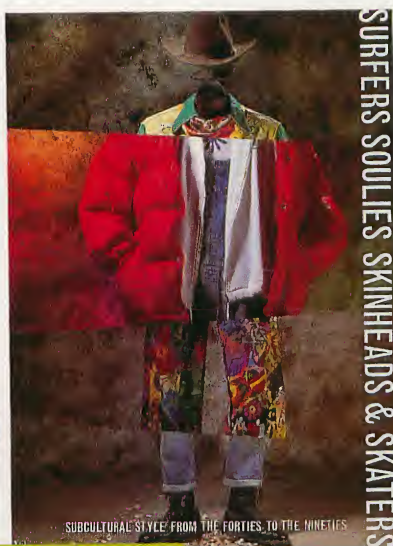
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THE SHAPE OF THINGS TO COME

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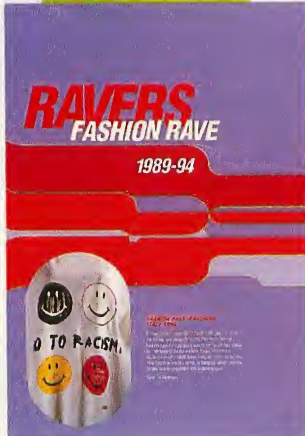


'SURFERS, SOULIES, SKINHEADS & SKATERS'

The Victoria & Albert Museum have followed up last year's successful exhibition of street style from the last 50 years with

a book of images and info.

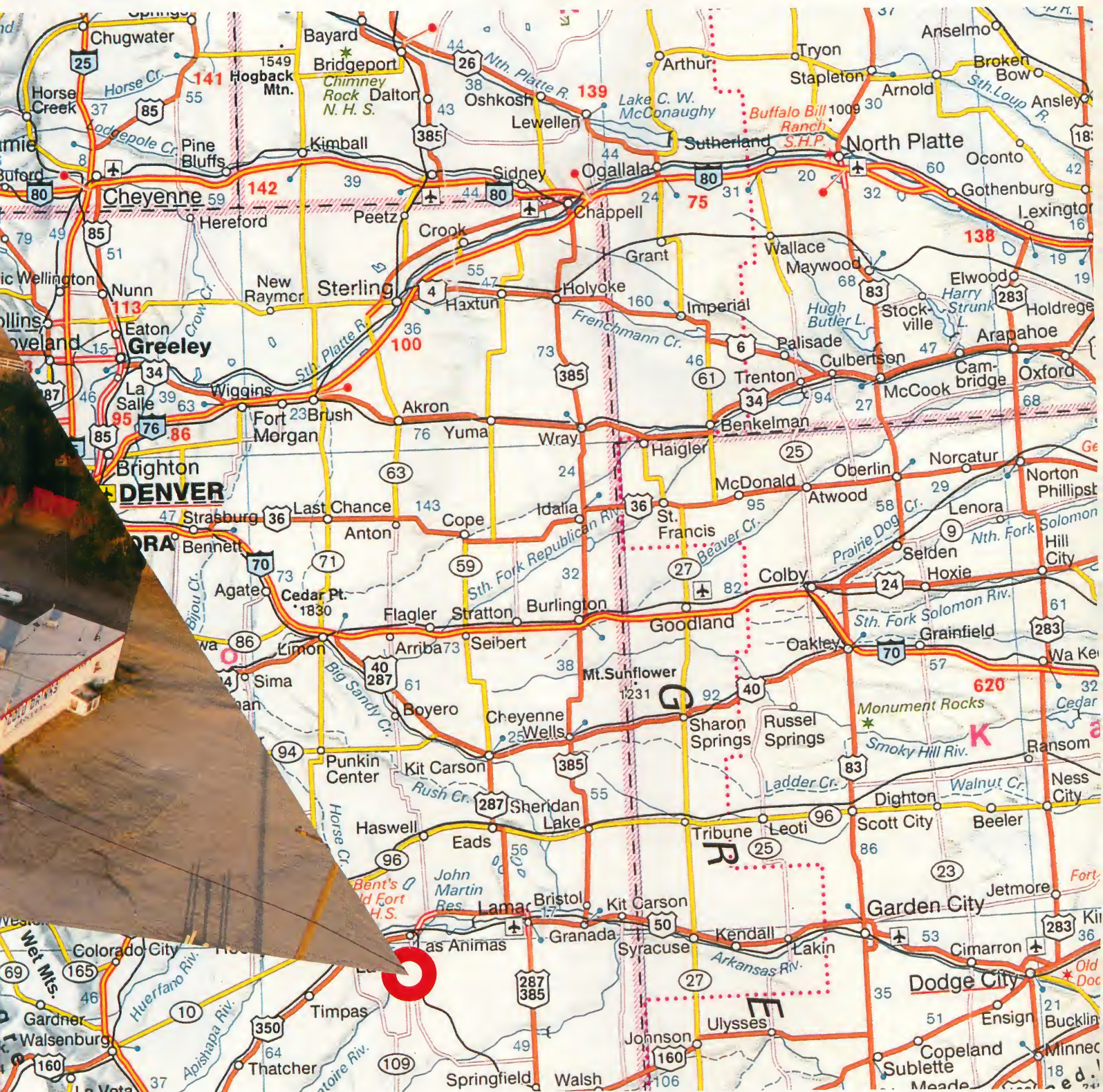
Divided into subcultures such as "raver", "yardie", "beatnik" and "head-banger", the outfits on display were donated by sources as diverse as Yves St Laurent, Rifat Ozbek, Carolyn Cassidy (wife of the original beat hero, Neal Cassidy) and Low Pressure. "Surfers, Soulies, Skinheads & Skaters" is published by V&A Publications, priced £16.95. Call 0171-409-5246 for details.



A collage featuring a car's dashboard with a Marlboro cigarette pack, a map of the Southwest, and a photograph of a desert landscape. The dashboard shows a cruise control knob, a temperature gauge, and a cigarette pack with the Marlboro logo and the text "MEDIUM", "TOBACCO SERIOUSLY DAMAGES HEALTH", and "BRIKE RELEASE". The map shows the Southwest region, including Moab, Monticello, Blanding, and the Four Corners area. The photograph shows a desert landscape with a road, a gas station, and a small building.

Chief Medical
9 mg Tar

in the middle of Marlboro Country.



HEART DISEASE

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tokyo joe

From jazzy
jungle to
isolationist
drum 'n' bass,
T POWER
has always
taken an
outsider's
approach
to his life
and his
music.
But has
he finally
found a
home in
Japan?

5.55AM,

TOKYO. ACROSS THE HORIZON, THE ruddy hues of sunrise, a glorious parade of orange, red and salmon pink, bleed into the metropolis. Flame-tinged skyscrapers cast their shadows over the cacophony of smaller buildings huddled together in a claustrophobia-defying feat of precision engineering. Away in the distance, the low hum of the early morning traffic mingles with the clatter of the first trains.

Marc Royal, aka T Power, is staring at the breathtaking scene, lost in his own thoughts. What better place to experience this sight than Japan, the Land Of The Rising Sun, where politeness is everywhere and a constant sense of order is of paramount importance. Even the new dawn comes exactly on time.

Royal is here as part of Japan's Avex Records' promotional circus. The label has taken over Velfarre, one of the city's more glitzy clubs, for a week of showcase gigs which range from the junglist antics of the SOUR crew to the popstastic delights of those loveable Geordies, Ant & Dec.

T Power isn't performing, but he has been inadvertently drawn in. Royal is actually in the East to spend a bit of time with his Japanese girlfriend, who he hasn't seen since the last time he was here around nine months ago. He's also scheduled a couple of days to chill with the other guys from SOUR.

Well, that's what he thinks. Avex have a different idea.

Seizing upon the opportunity to promote T Power's excellent new album, "Waveform", the imprint has slotted in a gruelling line-up of interviews throughout his spell in Tokyo. His itinerary is a testament to Japanese efficiency, organised to the nearest minute in order to get the most out of their latest British investment.

BY THE TIME WE MEET, MARC ROYAL IS EXHAUSTED FROM SEVEN hours of scrutiny. He's been put through the proverbial rinser and he's totally bleached out. The thought of yet another interview fills him with horror.

There's only one course of action. Get mashed! But once again, his Japanese record bosses have something else up their sleeves.

In a country where the shallow facade of good manners is much more important than trivial matters like relaxation, to say nothing of a British journalist with a job to do, it seems missing the proposed company meal would be a massive *faux pas* on our part. Interview be damned, there are 10 courses of cold fish to get through. Just to save face, you understand.

Time for a new plan. Get pissed!

"Nobody's ever interviewed me when I am drunk," exclaims Royal between mouthfuls of Sushi. "It will make a change from the heavy shit I'm always talking about."

A YEAR AGO, THE THOUGHT OF INTERVIEWING T Power in an inebriated state would have sent even the most hardened journalist heading for the nearest exit. Back then, Royal seemed to be carrying an unbridled anger inside of him. His music had gone from the celebratory vibe of "Mutant Jazz" to the sparse and ultra-paranoid "Police State" and his conversations were littered with references to conspiracy theory. He was not exactly a bundle of laughs.

These days, he is far more relaxed. Sure, he still loves to get tangled up in a stimulating debate. But there's a more tangible balance to his thoughts.

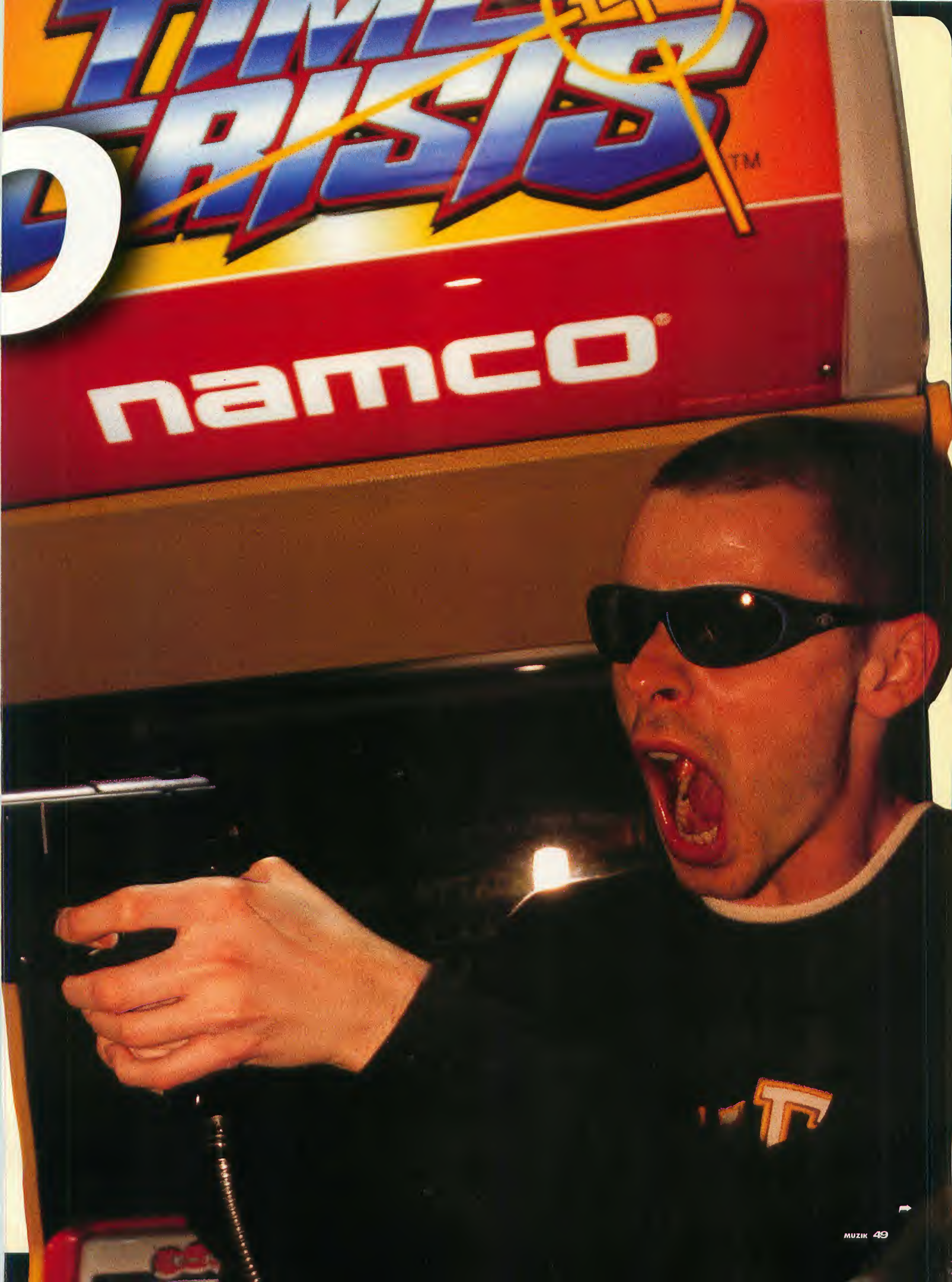
"At that time, I thought I wasn't troubled by all this knowledge I'd gained," explains Royal of his previous state of mind. "Then I realised it actually just got me further from the truth. I was heavily influenced by 'The Cosmic Trigger', which is a book by Robert Anton Wilson about Operation Mind Fuck, where a group of people called The Discordiant Society attempt to bring chaos to the world by fucking around with people's heads. But nobody knows who is a member of The Discordiant Society. Not even those in the Society themselves. I suppose I'd really got into the idea of being a part of Operation Mind Fuck."

Nevertheless, Royal believes that this almost nihilistic approach to everyday life had some positive results.

"In the long run it was brilliant because it encouraged me to think laterally. Initially, though, it fucked my own head up. Which I guess was the whole point. Just when you think you're walking out of the door, you're actually walking back in. It's the great irony of wisdom in the sense that you can't even be glad to obtain it because wisdom is the circuit right below enlightenment. Being close to achieving it is almost like being as far away from it as possible."

For Royal, wisdom included an almost unhealthy immersion into the conspiracy theories which the American hip hop community are currently obsessed with. As a one-time b-boy, this is something he's observed with great interest.

"The problem with conspiracy theories is they are very seductive," he notes. "The whole hip hop scene has gone ballistic over them and



everybody's getting tooled up. You've got the black youths arming themselves against The Illuminati and these other secret societies, and you've got the right wing militia groups getting ready to kick off because they are expecting the United Nations to come in and take over Washington. It could almost push America into a civil war. So the moral is don't go to America in the next three years!

"It's the last place in the world I'd go now. And as well as all of the different factions getting tooled up, what has happened to the various weapons from Russia and the former East Germany? You have probably got Libyan terrorists over in New York with nuclear capabilities. Nah, America is the last place you'd find me at the moment!"

It's as well Royal is in Tokyo instead. Ironically, this is the perfect environment in which to experience T Power's new opus. "Waveform" is an album so stuffed to the gills with contradiction, it could be taken as an aural representation of Japanese culture. From the elongated passages of dark isolationism held together by uniformed beats to the deep funk alleyways of hip hop-inspired drum 'n' bass, it seems to mimic the subversion which lies just below the surface of the population's collectively cold exterior.

Earlier in the day, this aspect of Japan had made itself crystal clear. Browsing through a high street book store, we noticed child pornography magazines with titles like "Milk Club" next to the Manga comics, openly displaying photos of kids no more than eight years old. Thus, paedophilia becomes as much a part of the natural order here as walking in file, lowering your head and never raising your voice.

"Tokyo does my head in," says Royal. "It's too full-on, man. And the people don't ever stop fucking apologising when it isn't their fault. They're just so polite."

Yet he has found a strange affinity with the Japanese. Not least due to meeting his girlfriend, which has encouraged him to try to learn the language and dive obsessively into the country's history and culture.

"I have a love/hate relationship with Japan, but I feel very strongly attracted to the group-mindedness you find here," he declares. "I feel more like an outsider in British society because I don't feel there's any common ground with the majority of the people. I don't have a voice inside me which says I am British. Britain isn't my home. I don't feel any place on this planet is my home. Actually, I'd go a step further and say that, the way most people carry on with their lives, I don't actually feel like I'm a human being."

THE PERSPECTIVE OF THE OUTSIDER IS THE KEY TO UNDERSTANDING T POWER'S MUSIC. Perversely oppositional, Royal has wilfully gone against the flow of the junglist scene with which he was previously aligned. Indeed, it's fair to say that "Waveform" is more a techno album from a drum 'n' bass perspective.

As a result, he's been dissed by a number of people from the closed ranks of the drum 'n' bass fraternity. He's not the least bit bothered, though. After all, he's dished out quite a few criticisms himself over the years.

"There came a point where I was getting too precious about my music," he admits. "But then I realised criticism and thought helps you to grow."

If we didn't intellectualise about art forms, they wouldn't be able to move forward and that's one of the problems with the drum 'n' bass scene today. Not enough thought and too many people doing the expected.

"I have been pretty much on the outside of that scene from the very beginning, simply because I always speak my mind. I won't go round licking people's boots. To me, it's like, 'I don't care if that's Grooverider, I'm not going to kiss his arse'. I mean, if you've got everybody blindly praising the DJs and they're clanging their beats left, right and centre, then how are things going to improve?"

"People have to be able to say what they think without fear of retribution. Everyone has got to be honest or the whole thing will eventually die. I find drum 'n' bass so predictable now. As soon as I hear the first few bars of a record, I know exactly where the sub-notes are going to fall. I could knock that kind of stuff out in a fucking day."

If the British drum 'n' bass scene is potentially facing a crisis at the moment, its Tokyo counterpart is firing on all cylinders. At Micro, a basement bar about the size of your average front room, local DJs Force and Moochi mix up all of the various sub-genres of jungle with an unbridled passion for the music.

At this point, the Tokyo scene is so young that people are not hearing any of the many arguments which pervade British jungle. But no matter how open-minded the Japanese are, you can't help wondering how "Waveform" would go down with them. After all, it's at times a somewhat difficult beast to get to grips with.

"I've almost perversely gone against being predictable with this album," confirms Royal.

T POWER

Waveform

Anti-Static/SOUR

IT starts with a hum. A low, thundering rumble of tortured ambience. A claustrophobic resonance of suffocating sonics.

Then there's a beat. Well, sort of. Slowly at first, what sounds a bit like slamming doors march their way across frozen wastes. Dancing to the sharp crack of the ice underneath. Police sirens burst through the still grey air. And then, suddenly, the funk kicks in.

"Waveform", T Power's second album, is a mass of wonderful contradiction. Deep fried heartbeats are wrapped up in swathes of icy cold ambience ("Life In The Freezer" and "A Large Grey Area"), electro-tinged grooves are almost casually offset by harsh interludes of frequency and snatched samples ("Bionic Chronic"), and lonely isolation sits in the middle of the dancing fires of collective joy ("Stress Fractures").

And then there are the superb track titles. "Fluffy Crystallised Phat Bags", "Inversion Boots" and "Reality Pants". The jokey monickers cannot hide the darkness of the music featured within. Then again, beneath the darkness of this collection is a light. A brightness which is constantly struggling to break free of the concealing surroundings of tortured grey.

"Waveform" is an electro-soul infused, drum 'n' bass-driven, funk-fired monster.

The only problem is that the album doesn't seem to realise it.

●●●●●
Martin James

VITAL
album

"There are a hell of a lot of influences on there, which is why there's a quote on the sleeve saying, 'All sounds created by bunging them into a bucket and banging it with a big stick'. Basically, I want a reaction from people. Even if they fucking hate it. At least it will have made some kind of impression."

"WAVEFORM" IS CERTAINLY AN EMOTIONAL ALBUM. "LIFE IN THE Freezer" and "A Large Grey Area" are almost wilfully draining, and they're the opening cuts. From there, "Stress Fractures" is a prime electro-mainlined hip hop tune featuring the MCing skills of Skan Won, who initially surfaced on "Claustrophobic Killers", T Power's collaboration with MK Ultra on the Rumpus Room compilation.

That said, there is a strong undercurrent of positive celebration throughout "Waveform". It is everything which T Power's last album, "Self Evident Truth Of An Intuitive Mind", wasn't. Royal is quick to agree.

"With that album, I was caught up in the logical approach to programming drum 'n' bass. As a result, the grooves were very flat, but I couldn't quite put my finger on what was wrong. I'd stopped bobbing about to my music because I kept thinking to myself, 'I'm getting older and I shouldn't really be dancing to this now'. But then I was hanging about with Shy FX and Potential Bad Boy, who just vibe on their beats, and I realised it was time to stop being a wanker and start bobbing to my own beats again."

"With this album there isn't a groove I'm not happy with. But it didn't come easy, not at first. I just sat in front of the keyboard for two weeks waiting for something to happen. It was like a mid-life crisis at the age of 27. I was like, 'Oh shit, I can't write any more music'."

Royal believes that this was a hangover from the over-intellectualisation which hampered his "Police State" EP, a collection of tracks which were almost mathematical in their approach.

"I'd really gone up myself with 'Police State'," he confirms. "I just had to loosen up after that. The music was really clinical and there was tons of information on the sleeve. Then I started to realise the information is there for anyone who wants to access it, so why should I be the one flying those particular flags just because other people are too lazy to fly them themselves? I just thought, 'I am not going to be humanity's lackey'. If you want to find something out, go and do it for yourself."

Finding things out for himself is an insatiable hunger in Royal's psyche. Having passed up on the chance of taking a degree in Astrophysics a few years ago, he decided to gain knowledge off his own back and he's been constantly feeding his appetite for fresh ideas ever since.

It hasn't always been this way, though. After the tragic death of his sister, he turned into what he describes as "a total wanker". Until he underwent a form of rebirth.

"I had this little waking up experience when I was about 23, thanks to a huge dose of hallucinogens, a heavy consumption of William Burroughs' stuff and a copy of 'Flying High' by Mixmaster Morris. Up until then, I had lost the plot without realising it. I was a total lager boy, a very narrow-minded and self opinionated individual who actually thought he had an open mind. And there is nothing more closed than a mind which thinks it's open."

FOR MARC ROYAL, SOUND, LIKE PHILOSOPHY, IS CONSTANTLY IN A STATE OF FLUX. The T Power experience is largely based on a quest for balance in the evolutionary cyclic order of birth, death and rebirth. So it's fitting that we should be holding this conversation at sunrise.

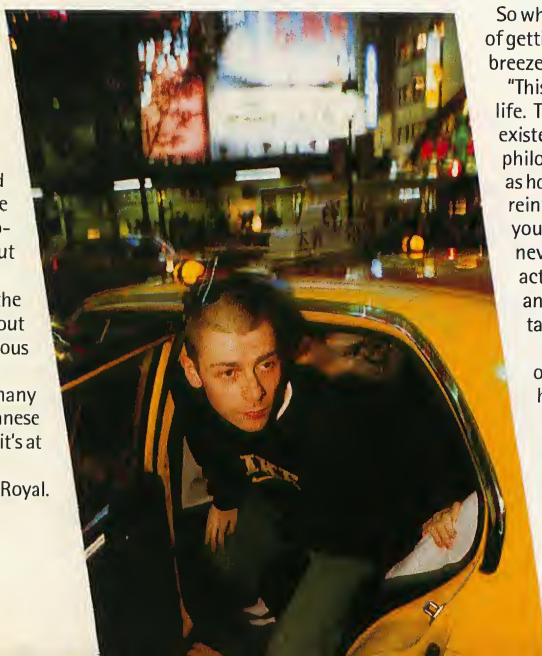
"It's the best time of the day," muses Royal. "You can't help thinking, 'Yeah, I've made it to another one'."

So what happened to that initial idea of getting drunk and just shooting the breeze for a while?

"This stuff is my primary interest in life. To me, it's the whole purpose of existence, it's like this never-ending philosophical question. And seeing as how the question is always being reinterpreted, all you can do is live your answer round it. The two are never separated because they are actually the same. It's like the yin and the yang, or a dog chasing its tale, or a Pandora's Box."

"Why try to search for the box of knowledge when you already hold it in your hand?"

'Waveform' is released on Anti-Static/SOUR at the end of October



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THOSE CLUBBED UP OASIS BOOTLEGS IN FULL

LEWIS PARKER – untitled

With its LEWIS 001 catalogue number, this no-info seven-inch is a giveaway. "Wonderwall" spins in the background, while the London MC duets with Noel Gallagher, inter-cutting on the chorus with "I don't believe that any MCs/Feel the way I do".



DJ FRIENDLY – "Pianoasis"

A serious contender for Worst Record In The World Ever. Plinky pianos, snare rolls, a naff prog-house-ish

bassline and a crescendo which gives way to the "Wonderwall" chorus. All together now, "I don't believe that anybody/Could ever have made this crap".

OASIS VERSUS NWA – untitled

"Wonderwall" again, this time on top of NWA's top funky rap, "Express Yourself". A staple in Nicky Holloway's sets for a while and now available at your local store for a nudge, a wink and an under-the-counter move. Draw your own conclusions.

SATURDAY

NIGHT AT LONDON'S ADRENALIN

Village and Telepathy are in the house. The venue is totally rammed, the crowd straining at the leash to the hard, dark jungle beats.

Outside, 1,000 or more people are on the verge of rioting as they try to gain admission. Several breaches of the club's security have already made holes in the club's walls big enough for gatecrashers to start streaming through.

But back inside, something even more gob-smacking is occurring. We can't see the DJ and we can't identify the record, but the Amen break is in full effect, a super-tough break pulverised backwards and forwards by a "Mentasm"-style bass. And what is the MC doing? Shouts to the Hackney massive? Bellowing at the DJ to big up the bass? No. Listen carefully.

"Cos maybe/You're gonna be the one to save me...". Check one. Who the hell's pirated the sound system with that rock nonsense? Check two. Hang on. "Cos after all/You're my wonderwall". To thunderous cheers, the MC is singing, note-perfect and rhythm-perfect, Oasis' "Wonderwall" on top of a raging dub plate. And everyone, but everyone, is smiling.

EVERYWHERE YOU GO, MANCHESTER'S MOST FAMOUS EXPORT since, well, the last in that long line of unbelievably fab bands (New Order, the Mondays, the Roses...) are in the area. Not personally you understand (these days you're more likely to find them at paparazzi-peppered spots like Browns or Tramps), but in dodgy samples and bootlegs.

"Wonderwall", whether tweaked into cheese-house heaven or mashed up over an anonymous break from some NY DJ tool album, is in everybody's sets. Okay, maybe not in Derrick May's or in Carl Cox's, but from Jeremy Healy to The Psychonauts, the hot-tip Yeovil trio, the Oasis track is causing mayhem, mirth and, occasionally, anger on dancefloors across the UK.

Having been at both their Maine Road and Loch Lomond gigs earlier this year, it is not hard to see why Oasis records can be found in nine out of 10 purist trainspotters' collections. Cast your mind back to our recent Slam cover story. What was it they said? "The thing about acid house was the crowd were the stars".

Slam could as easily have been talking about those Oasis live shows. In a sense, the band on stage mattered not a jot. It was standing with 40,000 loonies chanting terrace-like to every tune which made the gigs so special. We were



OASIS? DEFINITELY, MAYBE



JAMIE BISSMERE (BANDULU): "Noel and Liam are mates. I've never seen Oasis live, but they came to a couple of our gigs when we were on Creation. We met through Chris Abbott, Infonet's label manager. A lot of people who are into dance music hate them, but at least they're not some fabricated record company product. They're the real thing and, in that respect, I like what they do. Noel's even had a couple of jams with my dad. He knows the Gallaghers pretty well and he goes fishing with Guigsy, Oasis' bassist."

RICHARD FEARLESS: "I went to see Oasis at Knebworth. I took my 13-year old sister and three of her mates, and it really was one of those events where you knew you were part of history. It was very moving. The only record of theirs I've ever played out is 'Columbia' and even then it was when I was DJing in a bar."



JUSTIN ROBERTSON: "When I played at Cream on New Year's Eve, I put on Oasis' 'Some Might Say' at midnight and it went down really well. Even though Oasis are a traditional rock group, I think they are probably more influenced by acid house than they'd admit. They've certainly got its spirit. Noel used to come down to Most Excellent and they've had The Chemical Brothers and The Prodigy supporting them live, so I think they have always had an ear for electronic music."

THE PSYCHONAUTS: "We've been playing 'Wonderwall' in our sets with a series of different breaks from old hip hop albums underneath. We originally did it for a Ghost fashion show in New York in April and the hip hop beats makes it a lot more beefy. Whenever we've played it down at The Blue Note, nobody has ever asked us to take it off."

all part of history. And as Justin Robertson points out elsewhere on this page, no pop or rock group carry the spirit of acid house, the sheer fuck-you disdain for the music industry, like Oasis. Nevertheless, our live review of them at Maine Road managed to elicit more letters of complaint than anything else we've ever printed.

WELL, LET'S BE HONEST, THERE'S NEVER BEEN A DANCE ELEMENT TO OASIS' MUSIC. There is even a sly dig at the club scene on "Don't Look Back In Anger" (that line about "feeding my head" being the same as "staying in bed". Megadog reference ahoy!).

The only remix the band have (legally!) had done was a Brendan Lynch slaughter of "Champagne Supernova" which appeared on a promo-only (£40 to you, guv) release. But who were supporting Oasis at Knebworth? Only The Chemical Brothers and The Prodigy. And who was heard raving about them when they played Detroit last year? Only Mad Mike and the Underground Resistance posse. Fact. It's also worth noting that Noel Gallagher used to frequent Sabresonic when it was at Happy Jax.

This month, Oasis' link with the dance scene will be immeasurably strengthened by the release of The Chemical Brothers' "Setting Sun", which features Noel Gallagher on vocals. Assuming that it finally makes it into the record stores (and at the time of writing, there were still a few last-minute hurdles to be cleared), it is certain to break Messrs Tom & Ed Chemical big-time.

Some might say (sorry!) it's just "Loops Of Fury Part Two" with a sandpaper-voiced bloke shouting some nonsense over it. If you didn't know that it was Noel singing on it, you'd probably never guess, so swamped in classic barbed-wire breakbeats is his voice. And small-minded record company politics has meant his contribution to the record cannot even be officially mentioned.

'Setting Sun' is sure to be huge, despite the fact we won't be treated to the sight of Noel and his enormous eyebrows on "Top Of The Pops". But who knows, if Oasis were to split, and Tom and Ed happened to decide that, hey, a lead singer would be just the trick...

No, stop, stop. Where would it all end? Andrew Weatherall rescuing ropy indie groups' careers? Goldie remixing Babylon Zoo?

Now you really are entering into the realms of fantasy.

'Setting Sun' is [definitely, maybe] out this month on Virgin



Tom and Ed

DANCE WITH THE DEVIL

The Chemicals/Oasis alliance is the latest in a long line of genre busters. Here are 10 dance-rock collaborations which made a difference...

RUN DMC/AEROSMITH – "Walk This Way" (London, 1986)

Written and originally recorded by Aerosmith, this broke Run DMC worldwide and revived Aerosmith's career along the way. It was backed by a bloody hilarious video, too.



DAVE DORRELL & CJ MACKINTOSH/AR KANE – "Pump Up The Volume" (4AD, 1987)

As M/A/R/R/S, top DJs Dorrell and Mackintosh joined forces with dreamscape popsters AR Kane and emerged with a UK chart-topper. "Pump Up The Volume" was the track which first brought the idea of acid house to the masses.

PAUL OAKENFOLD/HAPPY MONDAYS – "Wrote For Luck" (Factory, 1989)

The culmination of several collaborations around Happy Mondays' "Bummed" period resulted in epoch-ending, flare-raising mixes which remain the group's crowning glory to this day. It's perhaps advisable to be a little bit quieter about Oakenfold's knob-twiddling with Deacon Blue, though.



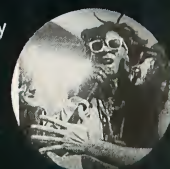
ANDREW WEATHERALL/PRIMAL SCREAM – "Loaded" (Creation, 1990)



Only a snippet of Bobby Gillespie's vocals were left intact as Wevvers transformed a once dodgy garage rock outfit into a gloriously fully-fledged, era-defining dance combo. An evergreen classic, this was followed by the Scream's life-changing "Screamadelica" album.

PUBLIC ENEMY/ANTHRAX – "Bring The Noise" (Def Jam, 1991)

Obviously already several stages further up the evolutionary chain than their heavy metal contemporaries, Anthrax had been playing a cover of PE's 1988 classic in their live sets for some time before this alliance. Lord knows how, but it made Number 14 in the UK charts, inspiring the two groups to undertake a joint-headlining tour together.



THE KLF/EXTREME NOISE TERROR – "What Time Is Love" (KLF Communications, 1992)

Having conned top country singer Tammy Wynette into "Justified And Ancient", the arch-seamsters first teamed up with thrash merchants ENT at The Brits. This "Top Of The Pops" live treatment of "What Time Is Love" was only ever available as a mail-order seven-inch and copies now change hands for £40. And worth not a penny of it.



LEFTFIELD/LYDON – "Open Up" (Hard Hands, 1993)

"Burn Hollywood, burn!!!". Despite making a habit of knocking dance music, the former Sex Pistol and Rotten one had previously collaborated with Afrika Bambaataa under the name of Time Zone in 1985. This time, the vibes were so incendiary that Hollywood was indeed engulfed in flames a mere week after it came out. Gulp.

THE DRUM CLUB/LUSH – "Stray" (MC Projects, 1994)

Lifted from Lush's "Spooky" album, "Stray" was released, sold out and deleted all in one day. Lush's Emma had already sung on The Drummies' debut album, as well as scratching out the odd riff or two in their live sets.

BJORK/EVERYONE – "Post" (One Little Indian, 1995)

The Icelandic superstar has worked with several dance scene luminaries during her solo career. After securing remixes from the likes of Underworld, Sabres Of Paradise and The Black Dog, she engaged the production skills of Tricky, Howie B and Nellie Hooper for her "Post" album.



SPRING HEEL JACK/EVERYTHING BUT THE GIRL – "Walking Wounded" (Blanco Y Negro, 1996)

Following the kick-start which Massive Attack and Todd Terry gave to the wet-blanket songsters, Everything But The Girl sought out Spring Heel Jack's exuberant drum 'n' bass input. So coffee table that coffee tables got together and renamed themselves "liquid caffeine carrying surfaces" in an attempt to avoid stereotyping.

Poppers

words **Dave Fowler**

nothing to

Sniff
at?

Little bottles of funny smelling stuff. Call them **POPPERS** or **Amyl Nitrate**, they're clubland's only legal drug. What are they and

what happens
when you take
the big sniff?



"MY

BIGGEST RUSH EVER? YEAH, IT WAS 1993 AT GARAGE IN HEAVEN. BLU PETER, WHO'D COME ON AFTER A blinder by Mrs Wood, was in mid-set. The NRG techno was banging, all German, all fucking brilliant marching music, real übermenschen material... Boys in camouflage trousers and dog tags were losing it on the dancefloor. And the Ecstasy was intense that night, even for the gay scene. I'd had a couple of pills, maybe three, so I knew.

"Anyway, around three o'clock, the amyl started to flow. I'd never seen anything like it. Rivers of fucking amyl. It was like somebody had donated a case of it to the dancefloor. I think it was Liquid Gold. Or maybe TNT. They were queueing up to snort it. After that, the whole place lost control. One bare-chested guy with CK underpants pulled up to his armpits fell off a podium. Another guy in a football top collapsed into four skinheads, but they were too caned to notice.

"Lasers, strobes and smoke were coming from all directions. It was madness. Insanity. Real 'Jacob's Ladder' stuff. That night we reached the core of hedonism. Anything could have happened there and, in those dark corners, it probably did. That's what amyl means to me."



IMPRESSIVE? PERHAPS. INACCURATE? PROBABLY.

Whichever dimension Muzik writer Joey Bolsadura thinks he visited that night, it is highly unlikely that amyl nitrite took him there. The vapours which made his heart race and head spin were almost certainly propyl, butyl or isobutyl nitrite.



These are the compounds forming the yellowish liquid content of the bulk of the 10 ml screw-top bottles sold for £5 in sex shops, gay bars and clubs. Compounds collectively known as alkyl nitrites to chemists, poppers to you and me, and Liquid Gold, TNT, Rush, Thrust, Hardware, Rock Hard, Rave, Ram and Climax to your local vendor.

Until recently, as their street names suggest, alkyl nitrites were almost exclusively used on the male gay scene and/or to enhance sex. But now, their unmistakable odour permeates the entire house music arena. From London's Heaven to the Skegness Pleasuredome, it's one big poppers party.

DISCOVERED IN 1857, AMYL NITRITE WAS FIRST USED TO EASE THE chest pains caused by angina. By dilating blood vessels, it ensures an increased flow of blood to the heart. It was, and still can be, stored in glass phials which "pop" on breaking, hence the term "poppers". The use of amyl to relieve angina was, however, eventually superseded by advances in other medicines. Today, apart from helping people to lose their inhibitions, nitrites provide an antidote to carbon monoxide and cyanide poisoning, serve as a diagnostic tool in cardiology and boast a variety of industrial applications ranging from antifreeze intermediates to jet propellants.

The first reported recreational use of amyl nitrite was on the American showbiz circuit of the Fifties, but it was not long before the country's gay community (a good few of whom were in showbiz anyway) had embraced it as a whole, relishing their "rush" effect on the dancefloor and their sphincter-relaxing properties in the bedroom. Available over the counter during the Sixties, the US government grew alarmed at the large numbers of apparently healthy young men buying copious quantities of the drug and made it prescription-only in 1969.

The poppers industry's response was to create a new compound, butyl nitrate, and market it as a

Poppers

"room odouriser". "Remove cap, leave in a vacated room and return to an outstandingly fragrant atmosphere," read a typical set of instructions (similar instructions still exist on imported poppers today). Unsurprisingly, the US government saw straight through this and, in 1988, Congress banned "air-freshening" butyl nitrate.

No problem, said the poppers barons, now in charge of a \$150 million-a-year industry, and promptly came up with propyl nitrate. Bingo. A case of "you change the law, we'll change what you've legislated against". Moreover, for the user, there was no detectable difference in effect between the various compounds. He could keep sniffing with impunity.



IN THE UK, THE LEGALITY OF THE SUBSTANCE is confused. Amyl nitrite is not subject to the Misuse Of Drugs Act, but controls are placed on it via the Medicines Act. Chemists can sell it, yet hardly any stock it. There is even some debate amongst legal experts about whether a prescription is necessary. Butyl and propyl nitrite, meanwhile, are not classified as drugs, so there are no restrictions on their availability.

Which is why, back in 1989, a police attempt to prosecute a publican for selling poppers failed. That said, it's possible that a vendor could be prosecuted under the Intoxicating Substances Supply Act if the user was under 18.

Given such a tangled scenario, how does the British poppers industry manage to thrive? In an attempt to find out, we asked "a friendly intermediary" to contact a leading British poppers distributor on our behalf. The response we received was not exactly positive.

"You've got to understand that this industry never, ever talks to the press, regardless of who they are," explained the intermediary. "Journalists have been trying to speak to them for years, but to no avail. My contact knows what Muzik is and why your readers want to know more about poppers, but you can forget it. These people are ultra-protective."

The code of "Omerta" also seemed to apply in the three central London sex shops which we visited, where inquiries regarding bulk purchases were met with variants of "fuck off and read the bottle if you want to know where we get them..." The bottles we purchased were American, by the way, with no British nitrites on sale. The most revealing comment of all, though, came from one especially sordid shop assistant.

"I don't know who you are, mate, and you'd better not be the Old Bill, but you certainly don't know what you're fucking with. Now piss off before I throw you out of the shop."

BUT POPPERS HOLD MORE DANGERS THAN BEING THREATENED BY SEX SHOP WORKERS with bald heads and pierced tongues. There's the purity of the stuff itself, for starters.

Who tests the chemical make-up of what is on sale is something of a mystery. Maybe this is an issue the Consumers Association should take up... No, maybe not. Alarming, a 1981 investigation into several brands of poppers by the Stanford Medical Laboratories in California found them to contain kerosene, hydrochloric acid and sulphur dioxide, amongst other impurities. Hardly the ideal cocktail for a healthy lifestyle, you might conclude.

The most common downside to snorting poppers, however, is headaches. These appear to be more prevalent if the user is drunk excessively, when dizziness and nausea can also result. All of the UK's main drug information groups, including Lifeline, the Mersey Drug Training And Information Centre and the Institute For Drug Dependency warn against these and also related problems such as loss of consciousness. The agencies also emphasise the fact that poppers can burn the skin, cause nitrite dermatitis, increase pressure on the eyeball (dangerous for anyone with glaucoma) and bring on heart attacks, particularly when used in conjunction with amphetamines and Ecstasy.

In addition to this, the experts stress that excessive consumption of poppers causes healthy haemoglobin (the essential blood pigment which takes oxygen around the body) to convert into malfunctioning methaemoglobin. The result is bad headaches, breathlessness and blue lips. If levels keep on rising, the symptoms resemble severe anaemia, and include blood vessel collapse, coma and ultimately death. There have also been reports from America of people dying by drinking poppers.

In Britain, the most recent best-known "poppers-related" death was that of Conservative MP Stephen Milligan, who was found dead on his kitchen table in 1993. Naked but for stockings and suspenders, with a bin liner over his head and cord around his neck and feet (enabling him to partially asphyxiate himself, supposedly in a controlled manner to enhance sexual pleasure), he also had a poppers-soaked segment of orange in his mouth. The coroner was "equivocal" about the cause of death but, whatever the tabloid press claimed at the time, it was most probably by strangulation, rather than by nitrite overdose.

But perhaps the most serious allegation levelled at poppers is the role some experts say they play in causing Kaposi's Sarcoma (KS), a malignant tissue disease which often occurs

in gay males infected with the AIDS virus. The link was made right at the start of the AIDS epidemic, because many of the KS sufferers had used nitrites in the past. Proponents of the theory claimed that several of the by-products of nitrite breakdown in the body were carcinogenic and they depressed the immune system, allowing KS to develop. However, as more data was collected, the causal link between nitrites and KS became less clear. On balance, commentators today seem to concur that the link between poppers and KS is a tenuous one, although it cannot be scientifically ruled out.



IN THEIR PARTIAL DEFENCE, IT'S TRUE THAT the use of poppers doesn't lead to physical dependence. When used occasionally, the results are virtually instantaneous and last for between two and five minutes. And as nitrites are rapidly excreted from the body (but not 100 per cent and nobody has been able to determine what happens to the rest of it), minor negative effects like dizziness are generally short-lived.

There is no real evidence of withdrawal symptoms or psychological dependence, either, which is a definite point in poppers' favour.

Some users have been sniffing for years with apparent impunity, including John (not his real name), a regular on the London gay circuit.

"I've never had any problems on poppers, apart from 'yellow thumb'," he says. "Rather than endlessly unscrewing the bottle top to take a hit, I stick my thumb over the top and the liquid splashes against it when I'm getting carried away on the dancefloor. I've also had burnt nostrils a few times, but you just have to moderate your intake. The worst thing about doing poppers in a club is the way everybody comes up to you for a snort. They virtually get in a line! Why don't they just buy their own?"

"I would never do poppers anywhere other than when I'm off my face in a club or at home in bed. Poppers in the sack can be really amazing. They slow the sex act down, particularly your orgasm. They seem to warm you up and get you in the mood for a dirty shag. Your dick pounds in unison with your heartbeat and that's what I think poppers are all about. Wherever you take them, the effect mimics a man's orgasm and his heartbeat when he's having sex. That's why they are such a male thing. Most women just think they are disgusting, but I suppose the odour is also partly to blame for that. I mean, they hardly smell of roses, do they?"

WHATEVER THE THEORIES ABOUT WHY NITRITES ARE APPEALING AND TO WHO, poppers usage is undeniably growing in the UK. At least if the dance music arena is any reasonable measuring stick.

While some clubs would not stock poppers on principle (including Trade, London's leading gay club), many more cash-driven promoters see them as another quick means to a fiver. At a recent large-scale event in the north, for example, tray upon tray of TNT was for sale in the same way Mars Bars are sold in your local supermarket. No discretion. No age restrictions. No sense of responsibility.

This state of affairs, it could be argued, is slightly sinister. Poppers' cheap price tag often appeals to young groovers searching for a "quick buzz". And promoters know it. At the event mentioned above, it was mostly the happy hardcore fans, the very youngest element of the rave, who were snorting. And it wouldn't be too contentious to argue that they are precisely the section of the community least likely to know anything about the substance disappearing up their nostrils and oxidising in their bodies.

"Yes, that's a major problem," agrees Joey Bolsadura. "The absence of legal restrictions means that many straight promoters feel they can hawk as many bottles as possible. Fuck morals. They don't give a shit who buys it or how old they are and they can be ruthless in the way they push nitrite in people's faces. A lot of kids don't know what they're getting into and, all of a sudden, they're doing a bottle every Saturday night."

"Having said that, people on the gay/mixed scene generally know what they are doing. They are usually older and the sale of poppers is much more discreet. The substance has been around for years, after all. It's all part of that scene and it would be a crying shame if poppers were made illegal because of the irresponsible actions of others."

"At the end of the day, poppers are like any drug," continues Joey. "Take it to excess and you'll pay the price. After my big night out in 1993, I staggered home, fell out of the taxi and almost choked to death on the sofa. I found it increasingly difficult to breathe, which scared me shitless. My face was totally white, blue even. On top of that, I fucking stank of amyl and I could taste it for about two days after that. I'd nearly set myself on fire trying to light up a fag, my hands were yellow, my head was pounding, my nose was burnt and, as if all that wasn't enough, I was coming down from the Es really badly. It was a fucking nightmare scenario."

"William Blake, the opium-inspired poet, once claimed that 'The roads of excess lead to the palace of wisdom.' In my case, he's probably right. Because I for one won't be going down that particular amyl road again."

"No fucking way. Not for the biggest rush in clubland."

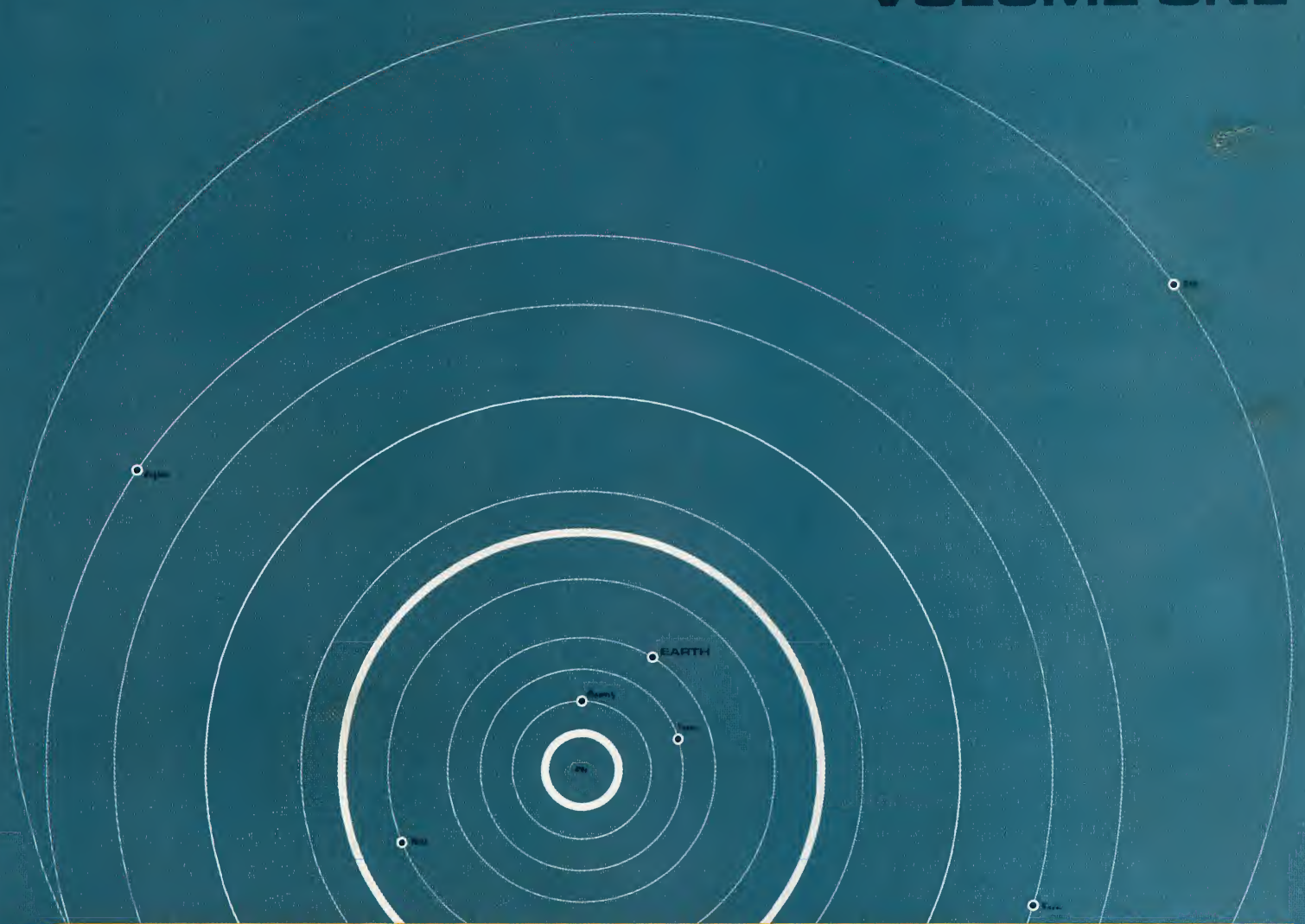


"I found it difficult to breathe. My face was totally white, blue even. I fucking stank of amyl and I could taste it for two days after that"

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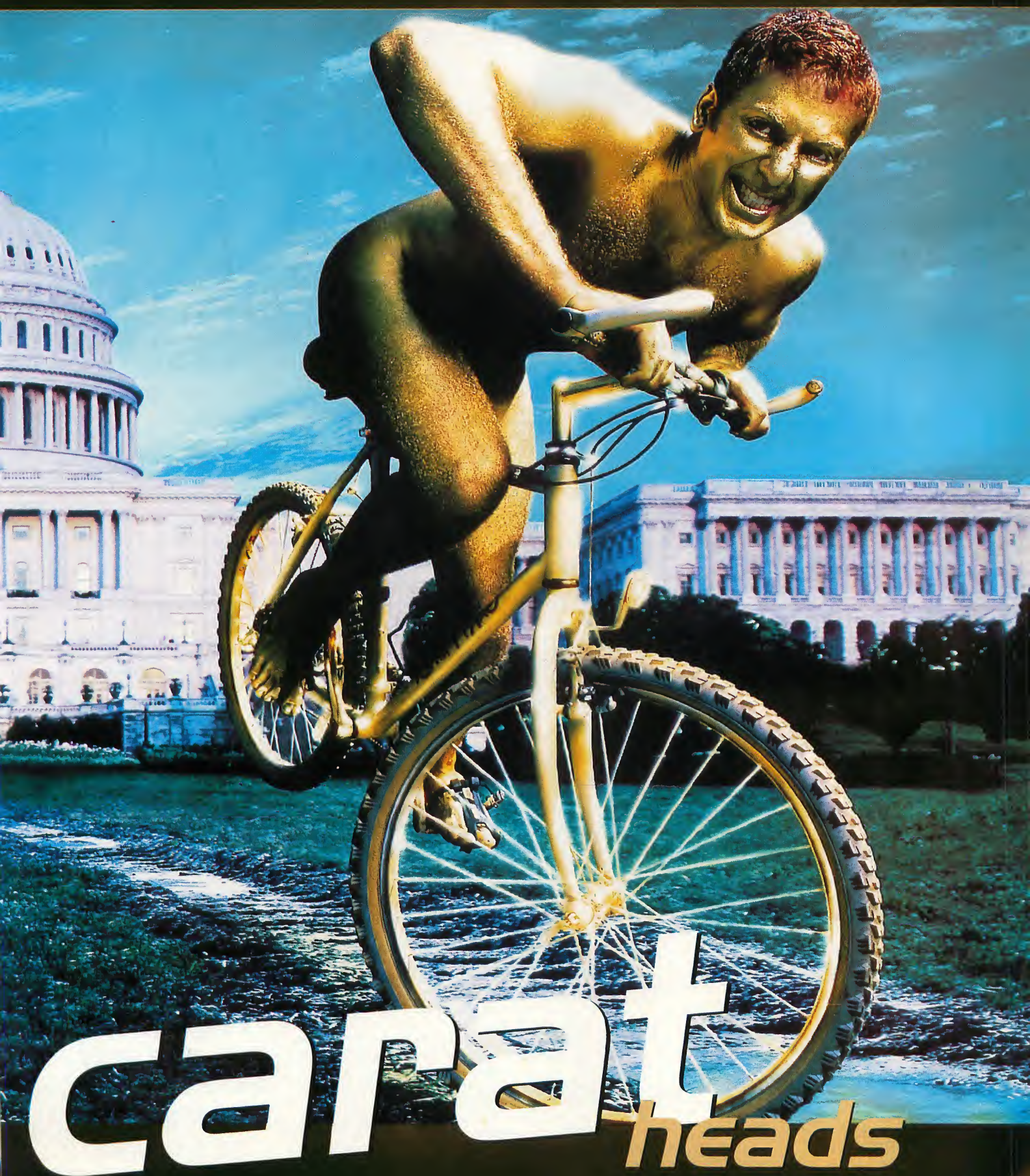


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Deep Dish

words **Ben Turner** pictures **Vincent McDonald**





california heads

It's four
long years since
we had a bona fide
DEEP DISH release.
Sure, we've had mix
albums, remixes and
label compilations by
the track-load. But
now we've got the
'Stay Gold' single.
Prepare to be
staggered

SEPTEMBER

1, 1996. ONE DAY BEFORE AMERICA

relaunches missiles on Iraq in retaliation for Saddam Hussein's movements within his own country. We're driving past the White House on a sweltering day in Washington DC and a beautiful calmness surrounds the area. It's Sunday morning and hundreds of tourists are staring innocently at President Clinton's home, unaware that a group of men inside the building are again deciding to use nuclear weapons to cripple a nation.

Ironically, then, that Deep Dish's Sharam Yaseebi is launching his own attack on the American government, who have taken 11 long years to grant the 26-year-old Iranian a valid Green Card (the US work permit).

"I could have applied for Advance Parole by now," explains Sharam. "But if anything had happened to me, I would have been nulled. If I'd contracted AIDS or been caught committing a crime, they'd have thrown my application away. I didn't want to take any risks."

Furthermore, the longstanding tension between America and Iran, recently highlighted by the terrorist bombing of TWA Flight 800, has meant both Sharam and his Deep Dish partner, Ali "Dubfire" Shirazinia, have been given a rough time by the locals in Washington DC.

"People are so closed-minded," shouts Sharam. "All the trouble is blamed on Iran because of the regime we have in our country. When the TWA bomb went off, a group of guys came up to Ali and said, 'You're the motherfucker who bombed that plane'. Ali was waiting to hit him. But that's just one incident. We definitely feel the effect here."

"America is so scared of Iran," he continues. "All the representatives of countries who aren't at one with America get special treatment here, even the Iraqis, but it's a different story when it comes to the Iranians. So much shit goes on behind closed doors and we end up paying for it."

Living in the political capital of the world only enforces many of these prejudices.

"There are a lot of benefits which we don't get," explains Sharam. "I've lived here for 11 years and I've only just been given my papers! Everyone knows that Iran is fucked, that they kill you if you leave there without permission, but I feel cheated. A large part of my youth has been lost. I feel trapped. A lot of my relatives in Iran have died and I haven't been able to go back."

Sharam left his home country just before he was due to be conscripted into the army, moving to Washington to study. Consequently, he really has no choice but to behave in a law-abiding fashion. His cards are marked, so to speak.

"If I get into trouble, it could take another 30 years to get my work permit sorted out."

IT'S BEEN FOUR YEARS SINCE DEEP DISH'S LAST UK RELEASE. BUT THIS SITUATION IS SET TO change, because the pacemakers in the marathon fight to reinstate pure house at the top of the musical agenda have returned with

"Stay Gold", their debut single for deConstruction. They are also planning to come to Britain for the first time, to show us the sort of deck skills they say we've been missing.

Hearing Deep Dish spin at Washington's tiny State Of The Union bar proves this isn't just talk. They've been residents here on Fridays for two years, earning \$75 each a week. The club space is at the back of a live venue, a room more suited to Portugal. Both musically and aesthetically.

Tonight, Ali opens with 45 minutes of rich, swirling drum 'n' bass. The transition to deep house is barely noticeable, the tracks remaining both powerful and emotional. As the set goes from Weatherall's amazing "Rico's Helly" to Murk's "Fired Up", I can't help thinking this is nothing short of perfection. And then some.

**"Money
is always number one.
You have to make money to
have a better life and to help
you get the pussy! Society
revolves around these
things"**



(left to right) Ali, BT and Sharam. Friends again.

Sharam takes over at the controls, by which time the pair's eagerness to drown anyone who passes through DC in alcohol takes effect. As a result, all I can really remember is sharing a taxi home with a moody gangster, the sensation of deeper shades of techno being pitched right down to minus eight and a general feeling of inspiration in the morning. It's more than enough for me.

WHAT MAKES DEEP DISH SO VERY SPECIAL IS THEIR ABILITY TO TAKE THEIR MUSIC asseriously as any of their contemporaries, yet remain a couple of wickedly sarcastic drunken dudes. Their outspoken comments about the club scene and life in general are as harsh as they are honest. Be warned.

"You need a sense of humour to understand us," says Ali.

"There isn't a sarcastic joke in the world which does not have some truth to it," smirks Sharam. "In fact, that's my way of telling Ali that he should fix what he's doing."

"Listen up, he's the bad cop and I'm the good cop!" butts in Ali. "But seriously, what really bothers us is that people seem to think we're a pair of crooks just because we have a very tight business."

THIS "BUSINESS" INCLUDES RUNNING THREE different labels (Deep Dish Records, Yoshitoshi and Middle East Recordings) and seeing out a very healthy album deal with deConstruction, as well as maintaining their reputation as top-notch DJs. Record companies might complain that their remixes are often delivered late, but this is only because they're such hard-working label managers themselves. In all this, the duo are assisted by their attorney, Kurosh Nasseri, who has masterminded their career path.

The demands on Deep Dish are set to increase still further with the release of "Stay Gold". A 13-minute epic house orchestration, it lives up to the true definition of deep house. Far from being simply a club track, "Stay Gold" is as ambitious as they come.

It's a real ground-breaker.

Techno hats are layered over a house tempo, while jazzy organs tiptoe over mournful pianos and succulent strings. Then the sound of a gambler throwing a lucky ball onto a roulette wheel drops in out of nowhere and bounces against a sexy vocal snippet, at which point the track turns semi-industrial. Thunderous metallic claps darken the mood, the sinister vibe only lessened by a sublime piano run.

"Stay Gold" next moves into a Sanchez-style percussion frenzy and, just when you think it can't take you any higher, the rising strings paint you gold and pull you into the final section of the record. By now, you'll have lost any sense of reality.

All in all, it feels like the rebirth of house music. It's a very bold statement, but one which should come as no surprise when you consider that, 18 months down the line, the duo's "Penetrate Deeper" compilation is still the most immaculately mixed collection of music ever

put together. However much it may have been touched up in the studio, it offered Deep Dish's finest productions, including their work for (and with) Carl Craig and Brain Transeau. Indeed, the sheer perfection of this collection is mirrored in all their work. Their records are so intricately produced that nobody has dared to recreate their style.

"I don't want to sound cocky, but we do go out of our way to make sure all our music sounds good," insists Sharam. "There's been a lot of hype surrounding us for the past two years and we really want to keep it going. We do believe we're 'the shit'. But we only usually say that to ourselves. We don't advertise it.

We would rather let the music speak for itself."

"Michael Jordan is who he is because he wanted to be the best and we approach music with that same attitude," adds Ali.

"Everybody wants to be the best, but not everybody is prepared to put in the work," says Sharam. "We've missed out on a lot to get where we are. We do two jobs and there's no time for a rest, even just to sleep. We work fucking hard, but people don't see that from the outside."

"I've busted my ass," agrees Ali. "I've had no social life for years!"

DESPITE SUCH CLAIMS, IT'S WORTH POINTING OUT THAT THE GENERAL quality of life in DC is pretty high, pretty relaxed. Sharam and Ali enjoy cruising on mountain bikes and going to the movies. They also like to check out Washington's cheesy clubs, but they're careful not to stay in these places too long. If they did, they could wind up in jail.

"I went to this club last month knowing the bouncers wouldn't like what I was wearing," says Ali. "But we were on the guest list, so they had to let me in. If you wear shorts and a baseball cap, they assume you are a troublemaker, which really annoys me."

"I'd been in the club for around three hours, just enjoying a few drinks, when one of the bouncers told me to take off my hat. He thinks he's the shit, so he starts giving me a hard time. I talked back to him and he pushed me. Then he pushed me again, this time into the crowd. I was just waiting for him to hit me. If he had, I'd have fucking killed him! I was pouring out a beer bottle at the time and the promoter jumped on my back shouting, 'What are you doing with that bottle?'. I'm like, 'Nothing. I haven't touched anyone!'. I'm always getting into those kind of skirmishes."

Have you ever bottled someone?

"No, but I sure would. Hell, yeah. In a flash. You have got to look after yourself. If a guy hits you, I believe you should hit them back. I haven't had to do it so far because people are usually so surprised that I'm threatening them. They're usually bigger than me and they probably think I'm a crazy motherfucker!"

Inspired by "The Outsiders", the cult Eighties movie, this no-bullshit attitude is what "Stay Gold" is all about. Deep Dish say they are constantly telling themselves to stay young in spirit. And that's no mean feat in America, where someone turns 50 every 17 seconds.

"Mentally, it's vital to remain young," says Ali. "We take our music seriously, but we can't be totally introverted. You have to have a balance, a yin and a yang." ➡

"If somebody steps on our toes, we tell them to fuck off and we fight. And when we fight, we get nasty. Real nasty. Fuck with me and I'll fuck with you"



SHARAM AND ALI HAVE SPOKEN BEFORE OF THEIR love for money and how they are not exactly living for the underground. But few people would expect them to believe this with such conviction.

Perhaps due to their strong family backgrounds and conditioning, their minds are firmly focused on earning as much as possible in order to better their lives. Even so, don't forget that Deep Dish, together with Weatherall, are also spearheading the remix swap shop which is currently freezing out many of the major labels.

"Money is always number one," says Sharam. "It drives everybody. You have to make money to have a better life and to help you get the pussy! Society revolves around these things. People make money to have the car and the woman."

"But we do try to keep it in balance," adds Ali. "We reject some projects, however lucrative they might be, and the money we make goes towards bettering all of our lives. When my parents came to America, they had to start again and they built up debts. My aim is to help them."

Fair enough. "Stay Gold", however, is likely to be the start of a testing time in Deep Dish's career. For many DJs, the lure of big bucks offers from wealthy clubs frequently proves to be a bit too much. As the saying goes, everybody has a price. But as soon as a jock sets off on the road to riches, they often forget to go record shopping and forget to experiment. As such, they tend to lose whatever innovative touches they might have once had.

Now here's the rub. The Deep Dish boys have never travelled. They've never played in the UK. Yet there they are, at the top of the mountain, with so a lot of other American DJs falling over the other side.

So will they be sucked in by fame and fortune? "It won't happen to us," states Sharam. "We don't want to come to the UK and milk it. We are hungry for money, but there's more than one way to make it. Deep Dish is like a well-managed corporation or a well-built car. Think of the difference between a Mercedes and a Hyundai. The policies and the high standards we started out with haven't changed and I see no reason why they should in the future."

DEEP DISH'S ATTITUDE IS LARGELY BASED ON THEIR roots and upbringing. They're not only building up their empire by remaining true to their beliefs and working methods, they're also working hard to help their friends and relatives. They reckon this doesn't happen too often in America. They feel that family life, and society in general, has broken down.

"I see lots of kids sprawled out on E and can't help but wonder about the future of this country," sighs Ali. "Why do they get drugged out of their minds in dingy clubs? Why are they trying to make out with people they're never going to see again?"

"A lot of young guys out there think they know it all, but they don't know shit," says Sharam. "They're going to get hit so hard by life, they probably won't be able to get up again. All of this is down to family upbringing. The family just doesn't have any power these days."

"These days, if you smack your kid because they've done something wrong, they'll put you in prison for child abuse. Sure, there are some crazy people out there, but you really can't dismiss the whole of society as a result. Now I'm not a father and I'm not an adult, in spite of my age I think of myself as still being a kid inside, but there are certain things which you just can't do when you're young. Or if you do, you're only going to fuck yourself up for the future."

Sharam believes there's no morality in today's world. But how different would his attitude be if Deep Dish had been brought up in Britain and been involved in the acid house drug culture of the late Eighties?

"Why totally alter your mind to enjoy something?" replies Sharam. "You could say that I'm altering my mind by drinking beer, and I probably am, but at least I'm doing it with an education. I don't mean that I'm particularly clever. Just that I know what I'm doing."

"If my mum thought I was taking drugs, she would beat the fuck out of me," adds Ali. "I still live at home with my parents, so I can't do that shit."

DEEP DISH DISH ON...

THEIR BIGGEST FAULTS

"All our records sound the same. They do!"

PEOPLE WHO TURN DOWN THEIR REMIXES

"We just say fuck off! Then we release it ourselves and it blows up!"

THE COMPETITION

"We've made it hard for lazy people to make money. And we're still making it hard. And we'll continue to make it hard!"

PURISTS

"Techno purists should shove their heads up their arses. All purists should."

CHEESY MOTHERFUCKERS

"Music isn't important to the cheesy motherfuckers. They just want to get drunk, get fucked and listen to the same stuff as everyone else. You can't blame everything on them, though. They don't know any better because they have cheesy motherfucking DJs playing cheesy motherfucking music to them. The DJs are to blame."

NEW YORK

"We hate it. When we go there, we get depressed. Everyone is up Louie Vega's arse."

DETROIT

"People like Derrick May and Juan Atkins are past it. Why do journalists still bow in front of them? They've done nothing in the past few years."

LONDON'S "NEW JERSEY APPRECIATION SOCIETY"

"What is all that about? They should be called the 'Music Appreciation Society'. Who cares what city the fucking music comes from?"

AMERICAN FAMILY VALUES

"Americans really are the most clueless, familyless, unmoral bunch of people we've ever met."

LIFE

"Life is real complicated. It's like driving. You have to make sure that nobody hits you."

SPIRITUALITY

"We don't care about spirituality. 'Oh, I'm taking courses and I want to become a Buddha'. Fuck that, man. Spirituality is us talking now!"

So how is life in the West compared to their country of birth? Was it harder in Iran?

"Back there, Ali didn't even exist!" laughs Sharam.

They go on to talk passionately about Iran, about the effects of the revolution, about people who vanish off the face of the Earth, about how religion has ruined so much. Sharam says that suppression is everywhere in Iran and nobody dares speak out. Admitting to being gay, for example, means almost certain death.

In that kind of society, the importance of the family is especially evident.

"All you can do is to make sure your family keeps up the standards you believe in," states Sharam. "I know the general situation is worse in Iran, but that's why I think kids in America are so out of order. I really think that, 30 years from now, American society will simply collapse. These young people will one day be parents, but what kind of role models will they be? What are they going to say to their children? 'I was a fucked-up drug addict'? I think about this kind of shit every day. It really bothers me."

"All we can do is try to install the kind of beliefs that we were taught into our kids," says Ali.

Is this realistic in America?

"No, but I'm going to damn well try. I'm not going to say I didn't try."

"Unfortunately, we are part of the 'Me' generation," says Sharam. "Cheat on this person, take that money, use up the environment. Sure, it's all down to money. Of course it is."

And as Sharam points out several times today, your respect level goes up in line with your bank balance.

THIS COULD WELL BE IS THE BIGGEST TURNING POINT in Deep Dish's lives. They'll shortly be spinning in the UK and have promised to honour some of the smaller clubs before moving on to the likes of Cream and Hard Times. They're finishing off an album (due for release early next year), which will include some drum 'n' bass cuts and a new version of "Stay Gold" with vocals from Everything But The Girl. Their personal lives are also at a crossroads, with Sharam talking about settling down with his girlfriend and Ali all set to buy a house.

No less significantly, the world has now finally come to Deep Dish. Labels, producers and DJs as influential as Danny Tenaglia and Arthur Baker are hammering at their door. It has been a calculated career path if ever there was one.

"That was something we really wanted to happen," admits Sharam.

Which is why, however amazing they are behind the decks, they won't be sucked into the whole DJ hype in the UK. As individuals, they're too tough to let people lead them astray. Too focused to get distracted. And too much at odds with each other to be able to ignore alternative perspectives on life and business.

"I don't want cheesy motherfuckers to get into our music and exploit it," asserts Ali. "I'd rather you heard 'Stay Gold' in a club than on a Coke commercial. All of these corporate A&R heads are discussing how to make a profit out of dance music and that's so wrong."

"No, it's not wrong," states Sharam. "It's just capitalism. It's not wrong."

These differences are what make Deep Dish so loveable and their music so fascinating.

Forget about the money for 13 minutes and listen to "Stay Gold". It's probably the closest you'll get to the real, 24-carat thing.

And hey, who is brave enough to want to go to war with these guys anyway?

"If somebody steps on our toes, we tell them to fuck off and we fight," says Sharam. "And when we fight, we get nasty. Real nasty. Fuck with me and I'll fuck with you."

Right now, nobody can fuck with Deep Dish.

'Stay Gold' is out on deConstruction on October 14



**"Stay Gold"?
Not for long
you won't**



life style



change
theGAME

NUZIK MASTER CLASS

Norman Jay

words **Sonia Poulton** pictures **Stephen Sweet**



Norman and his, erm, um, Chopper

chop

chop

**Chopper fanatic, sound system supremo,
founder member of Kiss FM, former Talkin'
Loud A&R guru, all-round celebrity and
man of the people. . . What more do you
want? NORMAN JAY? Ta-daa!**

"I HAVE ALWAYS KEPT MY EYE ON THE PRIZE. I MIGHT HAVE HAD TO GO THIS WAY OR THAT WAY, but I have never lost sight of my goal."

So speaks Norman Jay, a man who has been instrumental in the worldwide growth of club culture, a man with an eternal mission to promote black music across a varied spectrum.

As Norman talks, his mobile repeatedly rings. Friends check in. A promoter calls him from Ibiza. Norman is off to a concert at Wembley later this evening and he's only just recovered from a big retro gig over the weekend. And on top of all that, there's Shake & Fingerpop's 10th birthday party to organise during the next couple of days.

NORMAN JAY HAS OFTEN BEEN CALLED "THE PEOPLE'S DJ" BECAUSE OF THE width and breadth of his style. His tale tells us much about growing up and living in Britain before club culture was even recognised. It also tells of the adversity which he and his like-minded contemporaries faced over the years in order for us to be able to rave the way we do now.

He was born at St Mary's Hospital, Ladbroke Grove, west London, on November 5, 1957, the second eldest of six children (four of whom, including his brother Joey Jay, were musically-inclined). By the time he was eight, Norman was playing records at school discos and family gatherings. He was also being introduced to American culture by his aunt, who frequently travelled to Britain from her home in the States, and through as much TV as he could soak up.

"As a black kid growing up in London, I had no icons," he says. "If you really wanted to discover where your cultural roots lay, you had to look overseas. Our role models were Pele, who was the best footballer in the world, and Mohammed Ali, the best boxer in the world. And in the musical arena, there was James Brown,

**"The
best compliment I
get is when I'm at the
Creams and the Love To Bes,
and people come up and
say, 'Blindin' set, mate...
who are you?'"**

which had excluded them and concentrate on developing their own scene. At the same time, Norman was furnishing other DJs with black music for them to spin.

He was breaking the stranglehold on what he calls "the white soul mafia".

"They were mostly from out of town and weren't really playing what the people wanted to hear. At the end of a gig, they'd be in the VIP area, patting each other on the back and smoking a spliff. Whereas when we were playing parties, we'd catch the night bus home with the kids who'd been in the crowd."

The unification of London's black DJs soon had an effect, with the success of Derek B's warm-up sets at Bentley's in

Aretha Franklin and Otis Redding, all of whom were just beginning to cross over into the UK cultural mainstream."

But wherever he looked, there were no DJs, not as we now know them, which was another obstruction in his chosen path.

"When I started spinning records, there was no such profession as the DJ. But even so, I always knew that my future would be in music. It was like a pre-ordained destiny."

These days, there are very few areas of music and its related strands which remain untouched by Norman Jay's hands. As far back as he can remember, he says he has been part of the "going out culture". Back in the Sixties, he frequented some of London's earliest black music clubs, carrying on through to the Seventies and on into the Eighties.

"At the beginning, some of the clubs playing black music wouldn't let black people in," he says, extending his arm in a "stop" gesture. "They'd be like, 'Not tonight, mate', even though you could hear James Brown in the background. So we decided to start building our own equipment and playing our own records to our own friends. We'd do it in our own houses if necessary!"

And that's precisely what Norman did.

HE WAS "AN ANGRY YOUNG MAN AT THE TIME" AND SAYS his peers were mostly punks ("We were all disenfranchised. They'd be spat at for being punks and I'd be spat at for being black"), which eventually gave rise to his dormant anarchistic tendencies. The system sucked, so it needed to be challenged. And, boy, did Norman challenge it.

"I soon realised I could offer an alternative to the way things were. Throughout history, there's always been a counterculture and, at that time, we were it!"

In 1974, his brother Joey had put together a reggae sound system called Great Tribulation. But although Norman enjoyed going to the reggae sound clashes, his head and his heart were more attracted to the cosmopolitan West End scene. As a result, in 1979, the brothers pooled their resources. With Joey's equipment and experience and Norman's determination, their Good Times sound system was born. Inspired by the Chic track of the same name, they'd effectively staged the earliest "up yours" to club bigotry.

Good Times was the first sound system to play soul and funk (which was definitely *not* the thing to do at that time). It was also the first to attract both black and white punters.

By 1983, Norman was aware that it was near impossible to get gigs in West End clubs, so he organised a meeting with several of London's other black DJs. Held in his bedroom with the likes of Jazzie B, Derek B, Max LX & Dave VJ, Tosca, the guys from the Rappatack Sound System and Paul "Trouble" Anderson in attendance, they agreed to forget trying to subscribe to the system

Norman Jay

suddenly pulled his equipment out of the club. Norman and Joey offered the use of their system as a stop-gap.

"I remember that Sunday night well. My brother and I wheeled our equipment into the venue in Tesco's trolleys. The other DJs' roadies were laughing at us, but I was like, 'Derek, don't worry, just trust me'. I'm not joking, when he tested it... Boooooom!"

From there on, everywhere Derek played, Norman, Joey and Good Times were part of the deal. The awesome power of the sound system had stepped into clubland.

NORMAN'S MUSICAL BOUNDARIES WERE meanwhile expanding by the day. As they did, he became eager to take the sounds to more and more people. While Good Times continued to offer the traditional elements of black music, he set up Shake & Fingerpop to cover house, hip hop and the other new styles of the mid-Eighties.

Insisting that the sound system should be bigger than the individual jocks, he drew a veil of secrecy with regard to names on his flyers. He even denied his involvement on radio and in the press, which added to the mystique of the set-up. After all, it wasn't about egos, it was about a co-operative of like-minded people.

By now, it was apparent that the climate was changing fast. Norman recalls his first party with Family Funktion, which was held at a former clothing warehouse in London. The Family Funktion system was headed by the ubiquitous Judge Jules, an old friend who Norman had nicknamed Judge because he was taking a law degree at LSE when he met him. It was June 21, 1986.

The mixture of the crowd told Norman that a lot of other people had the same mind-set as him and, as a result, Family Funktion and Shake & Fingerpop became partners. For the next couple of years, they spread their intoxicating vibe throughout countless weird and wonderful locations in London (a mansion on Hampstead Heath, Docklands warehouses

and underground car parks, to name just a few).

Sometimes as many as 3,000 people travelled to the secret locations they had heard about on the underground party scene or tracked down from the coded messages Norman relayed on his radio show on the then pirate Kiss FM, which he helped to set up. While the raves Family Funktion and Shake & Fingerpop organised were basically illegal, the team made sure they knew their squatting rights and the nights were never raided.

IN THE SUMMER OF 1986, THE MEDIA found a fresh phenomenon to focus on. Club culture. Its arbiters of taste were Norman Jay and Soul II Soul.

Norman was second only to God in the style bibles of the time. His name became synonymous with any showy do (ranging from Mick Jagger's 50th birthday party to a bash in honour of Michael Caine to Vivien Westwood's exhibitions). He was the DJ to have at your party for the simple reason that his name stood for everything which was stylish.

As clubbing gradually slipped into mainstream consciousness, a cultural revolution occurred. It united people of all nationalities, all genders and all sexualities, and allowed everybody to come together.

At its peak, Norman was receiving fan mail from "merchant bankers to

housewives in Hampstead." Suddenly, having been part of the counterculture for so long, he had gained the power to effect a radical change in the nation's youth. His lifestyle was widely recognised as *the* lifestyle.

"It was great," he says. "For the first time, myself and people like Jazzy B had an identity. We were proud to be black and proud to be British. We were organising parties and we were DJs and fashion designers. We were doing things for ourselves."

It was only a matter of time before Norman felt he needed a new challenge. By the end of the Eighties, the intense media hype around clubland had effectively squeezed much of the life out of why it had originally evolved.

His attention was required elsewhere.

"The plan was simply to do the whole thing again, but with a different soundtrack."

He turned to "the more black aspects of house" as his next cause to champion.

"I realised this was the future. And on top of that, I was on a mission to give people a black perspective of black music. Up until that point, we had never been in the position where we could tell our story."

Together with his best friend, Patrick Lilley, Norman started High On Hope in September 1988. It was the very first garage night in the UK. His open-minded musical tastes meanwhile continued to attract the most unlikely of supporters. As Kiss FM applied for a legal licence, a City solicitor wrote saying he would represent the station because he was such a big fan of Norman's weekend show.

KISS FM WON THEIR LICENCE IN LATE 1990 AND NORMAN'S weekly show enjoyed a three-year run before he sensationally resigned on air. He says he felt disenfranchised and he didn't like the way Kiss had become another corporate business. His live announcement generated a massive amount of interest, with both "The Sun" and "The Mirror" chasing him to find out why he had relinquished a position he had created.

The situation was not dissimilar when, in that same year, he vacated the A&R position he had held at Talkin' Loud since the very earliest days of the label.

"I was surplus to requirements," he shrugs with a wry smile.

In spite of securing three Top 20 hits for the imprint with his first three signings (Incognito, Young Disciples and Omar), a number of management changes over at the parent company, Phonogram, led to a gradual decrease in the level of support he had once had. The men in suits demanded hits and Norman's style of A&R was seen as too close to the independent/specialist arena for Phonogram's structure to roll with.

Ironically, it was this approach which had delivered those initial fruits of success for Talkin' Loud. Doubly ironically, since Norman left, the label hasn't achieved the same kind of chart positions, but seems to have developed more of an interest in underground acts.

IN THE INTERVENING PERIOD, NORMAN JAY HAS TAKEN THE EARLY ETHOS OF UNITING clubbers worldwide quite literally and has travelled far and wide. The only continent he's yet to see is Africa, although he's planning to run a DJ workshop in Soweto next year.

"The best compliments I get now is when I'm playing at the Creams and the Love To Bes, and people come up and say, 'Blindin' set, mate... who are you?'. It means I've been able to transcend the generations and still be contemporary without letting go of my roots."

Norman's breaks from routine have enabled him to find his enjoyment of clubland and radio again and he has recently been having talks with Kiss FM's MD, Gordon MacNamee. Maybe he'll return to the station, maybe he won't, but he certainly still has a following. In Japan, for example, there's a thriving street market for tapes of his old Kiss show.

He also points out he's ready to "do it all again." He says there's "a wind of change at the moment", although he can't quite put his finger on what it might be. But whatever it is, the odds are that Norman Jay will once more be leading from the front.

Only this time, the dynamics are slightly different to when he began.

"We are the establishment now," he grins. "We are the leaders."

Norman Jay plays at The Zap, Brighton (October 10), Jelly Jazz, Plymouth (16), Spank It, Nottingham (17), The Fruit Club, Swindon (18), Culture, Coventry (24) and Wobble, Birmingham (26)



HISTORY OF THE CHOPPER

Inspiration for the Chopper came during a 1969 trip to America for a British businessman called Alan Oakley. After noticing the popularity of drag car racing and chopper-style motorbikes, Oakley drew the original design of the bicycle on the back of an envelope on the plane home from the States.

Oakley's unique design went into production the same year, firstly in America and, in 1970, in the UK. During the Sixties, the British bicycle industry had sunk into a deep recession and the new style bike single-handedly revived it. And then some. The early Seventies saw the industry enjoying a boom period.

The standard frame of the Chopper included a gear shift and a banana seat (a long, thin seat area attached to a high-back frame). The cow horn handlebars were inspired by the low-riders Californian bikers were famed for.

By the time the last Choppers were made in 1982, there had been over one million designs in 12 different colours and numerous degrees of detail. The UK model, for example, had a three speed hub gear, while some US models extended the gears up to 10. As a special celebration, the 1976 Mark 2 Chopper featured special alloy wheels. But with the Eighties, the flexible and lightweight BMX usurped the Chopper as the pedal power status symbol.

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Jazz vocalist and MC to
the leading drum 'n' bass
names, **CLEVELAND**
WATKISS is the latest
clubland figure to fall for
the mystery surrounding
the number 23...

which repeatedly pops up in nature. For example, it takes 23 seconds for blood to pass around the human body, which in turn is made up of 23 different DNAs. On a more mathematical note, 23 is the basic sum of the numerical configuration of chaos theory. And if all that's not enough to get you thinking, how about a bit of the old devil's number? Two divided by three is .666 recurring. Spooky huh?



beeper crunching

1994 was also the year drum 'n' bass hit the mainstream, so it's perhaps not surprising that several figures involved in this scene have also developed a keen interest in the 23 vibe.

For Cleveland Watkiss, whose MCing talents and jazzy harmonies have bolstered the work of Goldie, Grooverider and Fabio, the number 23 is so significant that he's called his new drum 'n' bass team Project 23, their album is entitled "23" and his production company is known as T23. A little obsessive? Maybe. Nevertheless, remaining true to the 23 theme, we invited Cleveland to detail the 23 most important events, people and concepts in his life. His responses, in no particular order, are typically enigmatic.

1 BIRTH

"You are born, or as I understand it, you are reborn and bring back everything which you left the last time of departing. Things evolve, take on different forms and are reborn as something else. So to me, jungle is a form of reincarnation."

2 MUSIC

"I don't look at music in terms of categories because all music comes from the same source. I live, breathe, eat and sleep music, so when I read magazines and they are only interested in gossip, it makes me really annoyed. I want to read about the music and that's it."

3 THE HUMAN RACE

"Everyone is precious. I am, you are, everyone is. You could think of this idea in terms of being sacred or spiritual. But as far as I'm concerned, it's not about any one person. It's about the whole human race being precious."

4 MILES DAVIS

"A big influence. He hit every emotion with his music. I'd rather listen to musicians than vocalists and Miles is one of the best ever. There's a real lyricism to what he does. You could say the same of Thelonius Monk, Charlie Parker and Dizzy Gillespie, too. The list just goes on and on."

5 THE ALBUM

"It's the result of five years of getting ideas and sounds out of my head and on tape."

6 KNOWLEDGE

"There's a track on '23' entitled 'Know'. When you 'know', everything is clear. Knowledge of your self, of your surroundings, your culture, your government. You need to 'know' these things to understand where you are."

7 JUNGLE

"I really hadn't heard anything like this since I first heard be-bop. I immediately knew that I was somehow going to be involved. I had been hanging around the jazz scene and a lot of the people from that world were like, 'What are you doing bothering with this shit?'. But the jungle scene is an integration of cultures on a level I've never really experienced before."

8 GOLDIE

"Goldie is such an inspiring person. His mind works overtime on ideas. I was introduced to him by Lady Caroline from Moving Shadow. Then we did 'Adrift' together, which confused a lot of people. They were saying, 'That's not jungle', but it's a jungle ballad."

PROJECT 23

basically myself and two other guys, Mark Gilmore and DJ LaRouge. The lick Mark Gilmore is that I was in Brooklyn and I went to see him play. As I was oaching the bar, I heard a live drummer playing in a mad breakbeat style. He playing along to a DJ spinning electro and jungle, and it knocked me out. So I ught him back to London and we've been in the lab ever since. DJ LaRouge is in via a friend of ours called Wendell. He was one of the pioneering garage n the scene and he has a very improvisational way of mixing."

SPACE

what you don't say, what you don't play, what you don't do which actually eates the vibe. Space is the room to breathe. A lot of musicians don't get it, t music, like people, need space to stretch into, to fill."

11 THE BREAKBEAT

"The thing with the breakbeat is the four-to-the-floor is constant. For a lot of cultures, that 'four' is internalised, so they don't need to hear it. Once it becomes internalised, then that's jungle, that's drum 'n' bass. Check out the shit PhoteK's doing right now, that's internalised four-to-the-floor. That's breakbeat manipulation."

12 STEVIE WONDER

"It amazes me just how much this so-called blind man can actually see. Think about it. My favourite Stevie Wonder album is 'Where I'm Coming From'. It was one of the first albums he made after he was given his independence from Motown and he was expressing his new-found freedom in the most beautiful way."

13 CHAT

"If I'm going to chat or MC on top of someone else's music, I have to respect it first. You've got some MCs who have written a set of bad lyrics and they want to run them, which is understandable. But you have to find the right space first."

14 SOUND SYSTEMS

"My very first underground experience was with reggae sound systems. I used to carry the boxes for Count Joshua. That was my graduation. From there, I got my own system together. That's when I started DJing and toasting on the mic. So MCing has always been a part of what I do."

15 GROWTH

"Music must grow to survive. Some people want drum 'n' bass to stay in one place, but you can't stop in one place, you've got to move forward."

16 ROLLER EXPRESS

"My first Roller Express event was when jungle clicked with me. I'd been listening to this stuff for around two years, but I had never been to one of these kind of raves before. As soon as I did, the music grabbed me."

17 BALANCE

"I'm a Libran, so my whole life is about keeping a balance."

18 FABIO & GROOVERIDER

"When I'm with them, it's like this very spiritual thing of three minds coming together. I believe there's a line which goes through everyone, but we don't see it because we are too busy seeing the colour of people's skin or their eyes or whatever. With Fabio and Grooverider, we can see that line, we can make that connection."

19 METALHEADZ AT THE BLUE NOTE

"It's the cutting edge. Some of the stuff I hear there leaves me speechless."

20 CUBASE

"It's a sequencing programme which is very easy to copy. I don't suppose the programmers had any idea their software was going to get rinsed out and this music was going to come along."

21 KOOL FM

"I regularly listen to Kool FM. I believe pirate radio is the key to this whole scene. Kool FM keeps me fresh, keeps me knowing."

22 21ST CENTURY SOUL MUSIC

"I don't mean soul music with gospel-style vocals, but more as a linking of the mind, body and soul. It all comes back down to jungle and drum 'n' bass again. That's what 21st Century soul music is."

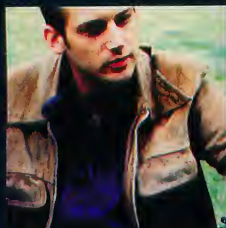
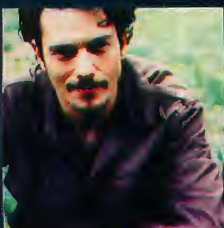
23 NUMBER 23

"When I was 23, I took a conscious decision to make music. Until that point, I was basically doing the nine-to-five thing, studying to be a technician. It wasn't me at all, though, I wasn't feeling it. I was just being coerced into whatever my parents and society wanted me to do. So I decided to get as much knowledge as possible about every aspect of music. And when I did, my life completely changed. It's a very powerful number to me."

Project 23's '23' is out now on Dorado



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 To Trancyberia

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 Birmingham - Highway 61, HQ Collectables, Plastic Factory, Swordfish, Tempest Bolton - X Records Bournemouth - Vibe, Brighton - Rounder, Bristol - Replay, Revolver Camberley - Rock Box
 Cambridge - Rhythm Mail Order Canterbury - Richards Cardiff - Spillers, Carlisle - Pink Panther, Cheltenham - Badlands, Longplayer Colchester - Time Congleton - Beat Route Country Down
 NI - Underground Music Coventry - Spinadisc Crewe - Omega Croydon - Tracks High Wycombe - Scorpion Horley - Pulse Horsham - Heartbeat Huddersfield - Badlands, Fourth Wave Hull
 Fopp! Exeter - Binary Star, Solo Music Ltd Falkirk - Sleeves Glasgow - Fopp! Missing, Music Mania Great Malvern - Counterpoint Greenock - Rhythmic Guildford - Heaven Sent Halifax -
 Groove Hanlery - Mike Lloyds Music Harrogate - Mix Music Hertford - Tracks High Wycombe - Scorpion Horley - Pulse Horsham - Heartbeat Huddersfield - Badlands, Fourth Wave Hull
 Offbeat Isle Of Wight - Happy Daze Kingston - Beggars Banquet Lancaster - Ear'Ere Leeds - Crash, Jumbo Leicester - B.P.M., Rock-A-Boom Leigh-On-Sea - Fives Letchworth - David's
 Music Lincoln - Radio City Lincoln - Sonic Sounds Liverpool - Probe Llandudno - Kavern London - Beggars Banquet SW15, Essential Music SE10, Leather Lane (B. Paul), Rhythm NW1,
 Rough Trade W11, Rough Trade WC2, Selectadisc W1, Sister Ray W1, Ufo Loughborough - Left Legged Pineapple Macclesfield - Margin, Omega Maidstone - Richards Manchester - Piccadilly,
 Powercuts Middlesbrough - Fearnleys Newcastle-U-Lyme - Mike Lloyd Music Newport - Diverse Norfolk - Revolution Northampton - Spinadisc Northwich - Omega Norwich - Lizard,
 Soundclash Nottingham - Selectadisc Plymouth - Rival Preston - Action Sheffield - Record Collector, Warp Shoreham - Atomic Sounds St.Albans - Woodstock Stafford - Mike Lloyds
 Music Sterling - Fopp! Stratford - Music Junction Sutton - Hot Rocks Swansea - Musiquarium Taunton - Soundcheck Truro - Opus Music Tunbridge Wells - Longplayer Walsall - Bridge
 Wickford - Adrians Wigan - Alans Wimbourne - Square Wolverhampton - Mike Lloyd Megastore Worcester - Maggie York - Depth Charge, Track





grand slam



This is the sound of the British hip hop underground. Of a collective featuring a club, a record shop and a label. FEVA, FAT CITY and GRAND CENTRAL. This is Manchester calling. This is the future...

THIS IS A STORY ABOUT HOW MUSIC CAN

change your life. About a night called Feva, a record shop called Fat City, a label called Grand Central, and how a group of b-boys from the north of England came to work with Kenny "Dope" and Tony D of The Poor Righteous Teachers. And like all good stories, there's struggle and alienation, passion and obsession, emotion and expression.

It all began with African and Jamaican rhythms. With how the language of breakbeat patterns and the spoken word came to be a powerful urban experience. With how that experience came to define a way of life.

But for the purposes of this particular tale, it actually begins in Manchester in 1987.

A Geordie soul fanatic with his head full of Bobby Womack and Eric B, Mark Rae had chosen Manchester to study music. He was drawn by the burgeoning hip hop scene on the city's fringes and was in search of like-minded spirits. And where better to embark on his mission than the Hacienda?

When Mark asked if the club needed any more DJs, he was told it depended what kind of music he played.

"Hip hop?" enquired Mark.

"We've already got someone who plays that," came the reply.

The DJ in question, of course, was Mike Pickering.

"Reality ain't great" (Votel - "Hand Of Doom")

IDENTIFYING HIMSELF AS AN OUTCAST ALMOST FROM DAY ONE, MARK HOOKED UP WITH PRODUCER ROSS CLARKE TO form First Priority. Together, they scoured the city's insalubrious underbelly of pirate radio stations.

Finding themselves in one stinking lift after another, the pair would lug their record boxes up to high rise flats to spin hip hop, funk, jazz and soul to the communities who lived there. To provide a central focus for the nascent scene, Mark, Ross and their crew then set up the Fat City record shop. Not to mention the supernova jam which was Feva.

"We did every club in Manchester," recalls Mark. "We were involved with the soul scene and we played at gay clubs like The State and Rockies. For a long time, they were the only places which would allow black music. We had local MCs coming down and people getting into live drumming with hip hop DJs. But all of that had to stop when one of the MCs tried to shoot a bouncer! We've ploughed through a lot of hard times together, which is why there's a real spirit in our music."

"Hip hop's running through these veins" (Funky Fresh Few - "Through These Veins")

SO WHEN MARK SET UP A LABEL IN EARLY 1995, THERE WAS NO NEED FOR TALENT SCOUTS.

The fertile scene First Priority had helped to generate resulted in a potent undercurrent of untapped talent which included Andy Votel, Mr Scruff and Only Child. And so Grand Central came to mobilise a quiet northern storm.

By the age of 14, Andy Votel was already creating music under the name of Violators Of The English Language. Working alongside Damon from the Blackpool-based Funky Fresh Few, a barely teenage Scruff was meanwhile looping and stitching together the likes of KRS-1 and Funkmaster Flex, then scratching over the top of the results.

At the same time, along the motorway towards Bradford, Justin Crawford, aka Only Child, could be found jiving to records such as Otis Grey's "Inside Out" at northern soul weekends. And in a Barrow-In-Furness music shop owned by his father, Aim's Andy Turner was getting together a sample-friendly collection of pristine original releases.

"The thing with Grand Central is we've all got old school roots," says Andy Votel. "We've all got roots in hip hop culture. That's why we vibe off each other."

While Fat City were pioneering hip hop culture in Manchester, several thousand miles away in a New Jersey ghetto called Trent, Tony D from The Poor Righteous Teachers was working with some of the MCs in his area. And seeing as how The Teachers' "Boulevard" and "Moose" had always blown up the floor at Feva, it made total sense for Manchester and Trent to join forces.

"We were surrounded by people who were dedicated to the music but not hooked up to any labels," enthuses Mark.

"Essentially, what you're seeing here is a rich seam of people who have chosen to immerse themselves in making hip hop."



(left to right) Mark Rae, Only Child, Andy Votel and Mr Scruff kick ass

"What you're seeing here is a rich seam of people who have chosen to immerse themselves in making hip hop music"

"Your shit's fat" (Kenny Dope to Mark Rae)

SIX MONTHS EARLIER, HOWEVER, IT WAS A RADICALLY DIFFERENT STORY. TAKING THE subway round New York, dropping in at record company offices and studios in search of US support, it seemed like all Mark brought back was a dose of the flu. Then came the phone call he had been waiting for.

"Your shit's fat," drawled Kenny "Dope" down the transatlantic line.

How fat, exactly? Fat enough for the larger-than-life Master At Work maestro to agree to making an exclusive track for their album, for a start.

Fat enough to create art out of alienation, placing the posse perhaps closest in spirit to Wu-Tang. Fat enough for "Central Heating" to continue the legacy of Massive Attack's "Blue Lines" in setting new standards for UK hip hop. Fat enough to emerge as a powerful new northern soul. Fat enough to make records to change your life.

"We want to be successful so that we can spread our message," deliberates Mark with evangelical intensity. "But if that doesn't work, we'll just carry on. Because what we are doing is part of our environment and culture. And nothing else will replace it."

'Central Heating' is out now on Grand Central

"We've just got nice breaks and so forth" (Aim - "Loop Dreams")

DUBLIN, IN THE CITY, SEPTEMBER 1996.

Running on pure adrenalin, Grand Central's Ear To The Ground event in Dublin is the heady culmination of a 24-7 week holded up inside a Manchester studio fine-tuning their second compilation album, "Central Heating".

Flying in the fickle face of fashion, "Central Heating" is a mind-blowing journey from the disco/hip hop matrix of Tony D's "It's Time To" (which features Fat City DJ Chubby Grooves), to the classic soul cuts by Mark Rae and Steve Christian (Steve being responsible for much of the album production). From the sampled folklore of Aim's "The Original Master" to the left-foot-into-the-nebulous territory of Andy Votel, Mr Scruff and Only Child.

Topped up with the voices of Gangstarr, Jeru The Damaja rapper Afu Ra and Charlene of Texas fame, as well as plenty of new local talent, the main appeal of "Central Heating" is in the vocals.

"With dance music as it stands at the moment, a lot of the downtempo stuff is getting ignored or bastardised," says Mark. "For 'Central Heating', I wanted to show we are still able to make a strong statement. Although instrumental records have their own place, using vocals is particularly significant for us. If music and lyrics work well together, you can come up with something quite beautiful."

Back in Dublin, the records exploding out of the Grand Central sound system from places as diverse as Paris, Jamaica, Scotland, Bristol, New York and Tokyo display the full dynamic diversity which fires the imprint. Outlaws on the loose, the crew gatecrash In The City with an NY block party-style jam. All vibed-up, Mark cuts fresh material into his set straight off DAT to a heaving bar, while Scruff later splices scratches into Only Child's melodic drum n' bass.

"It's brilliant to have a posse where there are collaborations going on," grins Only Child. "I love the idea of people scratching on each other's records and sharing beats. Being in Dublin feels a bit like the gang is in town. You know that, between you, you can always pull it off."

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COMING SOON

**the transatlantic
move**
mixed by superstar dj
keoki

COMING SOON

striker *light*

'All Funked Up'. Ring any bells? It should do. The telly has been using it all summer for every sporting event going. The creators of the track, **MOTHER, show their true colours**

LEE FISHER AND JOOLS BRETTE ARE LOOKING OUT OVER THE LUSH TURF OF A NEW PREMIERSHIP season at Villa Park in Birmingham. Otherwise known as Mother, the duo were responsible for 1993's fun-fuelled, Primal Scream-sampling "All Funked Up". If your memory needs a further jog, a 1996 mix (complete with Scream vocalist Denise Johnson) is currently serving as a precursor to Mother's debut album, "Watamanu?".

But more of that later. Right now, there are more important things afoot. Aston Villa have just kicked off their first home game of the 1996/97 season against Premiership newcomers Derby. Being born and bred Birmingham lads, Lee and Jools are not only anticipating the high praise which will undoubtedly follow the release of their wonderfully mish-matic long-player, but also the success of title hopefuls Villa.

it," chuckles Lee as the goal-hungry Joachim meets an inch-perfect cross at full tilt.

"He certainly has," confirms Jools, rocketing out of his seat when Joachim's sterling effort is thwarted by Derby's keeper. "It's quite something... We're not too sure what, but it is something. It's all good vibes, though, and that's what we're about."

Moments later, Andy Townsend scuppers the Derby offside trap only to blast the ball over the bar and the bloke in black blows for half time.

Bit Of Duck, Lads?

"When we were recording the album, our favourite haunt was this bar called Billy's which is run by Benny from 'Crossroads'. His real name? Paul... Erm... Oh, everyone just called him Benny. We'd usually still be in the bar at six in the morning. We'd fall out of there smashed to bits, laggin' off our heads.

"Benny is an excellent bloke, a top geezer. He'd bring out the Chinese duck half way through the night. 'Bit of duck, lads?'. He'd take your money off you on the pool table, too. A pool shark? When you're pissed he is, yeah. You get to four or five in the morning and you think you're great at pool, then Benny comes along with the old tenners and it's all over."

Paul...
Erm, Benny



"I've been a Villa fan all my life," yells Lee as Dwight Yorke, the team's star striker, is beaten to an early searching ball. "My grandparents came here in the Twenties. I remember this stand when it was just a hill!"

"I'm not so much of a Villa fan myself, I'm a Baggie, son," admits Jools in hushed tones. "Frank Skinner and me, we're the only two West Brom fans left."

You know Frank, then?

"No, I don't," he says with some conviction. "Hang on, actually I do. I took drama as a side subject at college and Skinner taught on the course. A few years later, there he was, famous. It's odd that, isn't it?"

ASTON VILLA'S TOMMY JOHNSON, AN EX-DERBY player, provides the first off-your-seat moment of the afternoon. But although his service is spot-on, Yorke fails to connect properly.

"Ooooooooooooooh!" emits Jools, hands skywards.

"Supporting different teams isn't a problem for Lee and me because we're in different divisions. I support Villa in the Premiership..."

"... And my total hatred of the Blues makes me support the Baggies in the First Division," smiles Lee while Dwight Yorke, who has looked uncomfortable since the first Villa attack, is replaced by Julian Joachim. "It's all cool with Mother. We've got a nice little vibe."

With the "Match Of The Day" cameras tracking the game's every move, it's perhaps a pertinent time to mention that "All Funked Up" isn't the sole preserve of the happier club floors. During the last year,

it's also taken a right caning on the telly. "I tuned into a Euro '96 match and there it was," says Lee, who is cut short as Joachim, with almost his first touch, steers the ball wide of the Derby keeper... ONE-NIL. "I was straight on the phone to my man here going, 'You're never going to believe this, but they're playing our song'. There's obviously some mad clubber in the sports department saying, 'Yeah, we'll have some of that!'"

"It's been on quite a few other programmes, too," adds Jools. "ITV used it for the Olympics, the BBC had it for this year's London Marathon and Sky used it for their Premiership goals round-ups last year. Oh, and it was also the theme music for Sky's basketball coverage."

"And Julian Cleary has used

"He's just an average lad," shrugs Jools.

"He's so straight up it's unbelievable," says Lee.

But emanating from such an illustrious stable must come at a price?

"Nah," dismisses Lee. "All we've ever had off Sasha is a really positive response."

"We respect for him, too," says Jools. "When someone like Sasha says nice things about you,

it makes you feel good, even if you're not totally down with where he's coming from."

Unlike their circuit celeb cohort, however, Mother's music is more of yer post-club situation.

"Mother's a reaction to the clubs," shouts Lee against the roar as Gareth Southgate, England's Euro '96 penalty pussy, has a shot comfortably gathered by the Derby keeper. "When Jools and I got together, the club scene was tranced out to the maximum but we were sick of all that head-in-the-clouds business. We just wanted to get back down to some raw beats with our feet on the floor."

And it's exactly this kind of ethic which translates into the band's live show, which hits the road later this year.

"We're going out with an 11-piece group," shudders Lee. "That's no small order, but we're ambitious. We have a very

NO SOONER THAN WE'RE SETTLED FOR THE SECOND HALF, Joachim is on another sortie into Derby's box. A tussle with a defender and he crashes to the ground... PENALTY.

Mother's good vibes clearly extend much further than the tracks on the duo's "Watamanu" album. From the opening funk-ed-up b-line houser, "The Fix", through to the slinky hip hop vocal sleaze of "Mary J", and on to the disco-tinged "Gotta Love It" and the upbeat "Wisdom", there's no justice if it doesn't secure a favourable league placing.

"The album is a wide collection of influences," explains Jools, retaking his seat after Tommy Johnson converts from the spot... TWO-NIL. "But the phunk, with a ph, is the underlying theme of it all. Without that, it wouldn't be the record it is."

"To write the album, we ended up writing two," adds Lee. "We started out with loads of break-based tracks, which sounded really electronic. Then we got some live musicians in and just rewrote the whole lot."

While the Derby forwards mount their one decent attack of the match, Mother double the surprise by revealing that their manager also looks after a chap called Sasha. So?

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"I love you ..." murmurs Jools in a quiet moment



Lee (left) and Jools celebrate Villa's victory long after the final whistle

"I've been a Villa fan all my life. My grandparents came here in the Twenties. I remember this stand when it was just a hill!"

ambitious sound and, rather than doing it as a two piece, we've gone, 'Nah, we'll do it all live.'

"We're still looking at spinning breaks," counters Jools. "There'll be decks, but they'll be incorporated into a live set-up. Most of the bands who claim they are playing live still use backing tracks, whereas we want to have more freedom than that offers."

"If a track's going well, we want to be able to extend it live," clamours Lee above the crescendo of noise as the 90 approaches. "We don't want to be tied to what's on the DAT. We want to be versatile."

THE FINAL WHISTLE SOUNDS, CURTAILING A LATE VILLA CHALLENGE. THE RESULT IS A COMFORTABLE early season victory for Villa but, as Motty would point out, it's a marathon not a sprint.

The same can also be said for the future of Mother's swelling belly of ambition. So if Lady Luck decreed to smile on the boys just the once, what would it be? The title for Villa or "Watamanu"

storming up to the top of the charts?

"Erm...", hesitates Lee. "I think it's going to have to be the album. I'm a good fan, but not that good a fan."

"What about the treble or the album doing well?" asks Jools.

"Ah, then it would have to be the treble," declares Lee without a second's thought. "Having it all would be nice, though." Wouldn't it just.

'Watamanu' is out now on Six By Six. Lee Fisher spins at Decadence in Birmingham while Jools Brettle is resident at Sheffield's Gatecrasher

Kayenta, Arizona.



BARKING UP THE ONLY

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sticksville, UK

Every big city has a superclub,
but what about those night
prowlors who don't live near

an urban sprawl? If you think it's all discos in scout huts and
the local Ritzy pumping out chart fodder, it's time to try some
PROVINCIAL CLUBBING

LARGES, SCOTLAND. NATURE ISN'T KIND IN THIS coastal town at the best of times, but the snow storms blowing from the east make it bleaker than usual. Even 40 miles away in Glasgow, the snow is over two feet deep, and as Sub Club resident DJ Harri and Musique Tropicque's Kevin McKay climb into a car to make the drive, they find many roads are impassable.

When they finally arrive, they transform the tiny upstairs lounge of the local pub into a cool future be-bop, spinning Nuphonic, U-Star, Henry Street and MAW while the fat blobs of snow drift past outside. But not for long. The wavering electricity supply blows, leaving the whole joint in blackened silence. It comes back on and then, like an epileptic strobe, it happens again. And again. And again. Four times in all. But instead of giving up and going home, the 200-strong crowd stamp and whistle and party on with all the wild passion of their ancient relatives, the Picts.

All this... in Larges?

OXFORD, ENGLAND. THE TOURISTS HAVE RETREATED FOR THE NIGHT, LEAVING THE pebbled streets deserted. But Metro, The Coven's Sunday night club, is packed, the subterranean dancefloor billowing with dry smoke while the collection of students and track-suited locals knock back drinks in the tangerine plastic "caves" which are moulded into the walls upstairs.

Everyone is waiting for Randall. He's late and some people are maybe thinking he won't show. After all, who would drive out to Oxford to play a 300 capacity club on a Sunday night? The fears, however, prove groundless. Randall appears behind the decks, and the once empty floor booms to Adam F and DJ Trace's tales from the dark side. It's a devastating three-hour set.

All this... in Oxford?

A DEEP HOUSE NIGHT IN SCOTLAND AND A DRUM 'N' BASS CLUB IN OXFORD MIGHT appear 500 miles apart in more ways than one, but they are united by a grassroots spirit which transcends geographical and generic divides. Like the jungle clubs in Hastings, the house nights in Waterford and Cork in Ireland, the raves in converted hotels and insalubrious leisure centres in Devon, in Yorkshire and in Leicestershire, these places are clubland's best kept secrets.

You won't find them advertised outside the local press and by word of mouth, yet some of them pull up to 2,000 clubbers every Saturday and the names of flyers read like a dance illuminati. Paul Oakenfold, Pete Tong, Sasha, Boy George, Mickey Finn, Kenny Ken and Farley Jackmaster Funk are all regulars on the "rural club" circuit.



But the biggest attraction is a rare sense of community and a lack of pretence. The result of this combination is a truly fresh vibe, a feeling of uninhibited release which is becoming increasingly hard to recreate at some of the higher profile clubs we hear about all the time. In spite of the elaborate concept designs and queues of "dressed to impress" club vamps, there is often a flat taste when the lights flicker on at the end of another unremarkable night and you realise the party's over.

Clubs like those in Larges and Oxford prove the party isn't over at all. It's just going on elsewhere.

Avex's Nick Hanson, who has done more than his share of provincial clubbing driving Jon Pleased Wimmin from gig to gig up and down the country, puts it down to a lack of media-led hype.

"It's something I only realised recently, after I found myself enjoying certain small clubs far more than places like Cream," he notes. "I remember driving Jon to a night in Plymouth, where this sweaty crusty came up to us and hugged Jon, then hugged me. We were totally stunned. Not because we were offended, but because he was clearly having a great time and just couldn't contain himself. The city clubs are led by the media and people have to cater for that, so it gets a little bit forced."

Harri from The Sub Club agrees, pointing out that the less contrived a night is, the more free the DJs are to express themselves.

"The innocence of a lot of the out-of-the-way places means that they don't have preconceptions," he says. "They don't know what the records are, but they can enjoy themselves without analysing it. People are more tribal because they come from smaller towns where everyone knows each other and they're much less likely to stand around posing at the bar." ➡



The leading provincial clubs

Provincial Clubbing

words Rachel Newsome
pictures Jamie B and Raise-A-Head

OUT IN THE STIX - TODMORDEN

DOOR: £6, £7 WHEN THERE'S A GUEST
CAPACITY: 400
RESIDENTS: RUSS & CRAIG
MUSIC: GROOVY AMERICAN HOUSE
BOTTLED BEER: £2
SPIRIT: £2.50
DOOR POLICY: "ANYTHING GOES EXCEPT FOR FUCKING TRAMPS"

TALL TREES - YARM

DOOR: £7 (MEMBERS), £10
CAPACITY: 2,400
RESIDENTS: KAREEM, DARREN BOUTHIER
MUSIC: DANCE, HOUSE, GARAGE
DRAUGHT BEER: £2.20
SPIRIT: £1.70 - £2
DOOR POLICY: NO SPORTSWEAR, VERY TRENDY

THE MANOR - RINGWOOD

DOOR: MEMBERS ONLY (EACH MEMBER CAN SIGN IN THREE GUESTS), £6 BEFORE 10PM, £8 AFTER
CAPACITY: 1,000
RESIDENTS: JON LANGFORD, CHRIS B, STEVE MOULE
MUSIC: HOUSE, HARD HOUSE, GARAGE IN THE MAIN ROOM, DISCO, HAPPY HOUSE IN VIP ROOM
DRAUGHT BEER: £2.30 - £2.50
SPIRIT: £2.30
DOOR POLICY: NO EFFORT, NO ENTRY. STRICTLY NO SPORTSWEAR OR TRAINERS

SWEET - CHESTER

DOOR: £8 (MEMBERS), £7
CAPACITY: 600
RESIDENTS: NONE
MUSIC: HOUSE, MORE COMMERCIAL ON SATURDAYS
DRAUGHT BEER: £2.50
SPIRIT: £3.00 (FOR A DOUBLE)
DOOR POLICY: NO JEANS, T-SHIRTS OR TRAINERS

WILDLIFE - BRIDLINGTON

DOOR: £12, £14 WHEN THERE IS A SPECIAL GUEST
CAPACITY: 1,500
RESIDENTS: NONE
MUSIC: HOUSE
DRAUGHT BEER: £2
SPIRIT: FROM £1.50
DOOR POLICY: NO TRAINERS. MUST ARRIVE BEFORE 11PM

METRO - OXFORD

DOOR: £5 (MEMBERS), £6
CAPACITY: 450
RESIDENTS: LISA & REDMAN
MUSIC: DRUM 'N' BASS
BOTTLED BEER: £1.80
SPIRIT: £1.80
DOOR POLICY: ANYTHING GOES

THE HUB CLUB - BATH

DOOR: £4 - £5
CAPACITY: 350
RESIDENTS: NONE
MUSIC: REGGAE, DRUM 'N' BASS, HARD HOUSE
DRAUGHT BEER: £2.10
SPIRIT: £1.30
DOOR POLICY: ANYTHING GOES. THEY USED TO HAVE A NO KNICKERS/NO WELLIES POLICY...

SCREAM - PLYMOUTH

DOOR: £5 UP TO £12
CAPACITY: 1,000
RESIDENTS: NONE
MUSIC: UPFRONT HOUSE
DRAUGHT BEER: £2
SPIRIT: £1.80
DOOR POLICY: VERY RELAXED

DEEP COVER - HASTINGS

DOOR: £4 BEFORE 10.30PM, £8 AFTER
CAPACITY: 450
RESIDENTS: GROOVERIDER, MICKEY FINN, MC RAGE
MUSIC: ALTERNATING JUMP UP AND DRUM 'N' BASS
BOTTLED BEER: £1 BEFORE 10.30PM, £2 AFTER
SPIRITS: £1.20 - £1.40
DOOR POLICY: "NO BAD ATTITUDE, PLEASE"



Provincial Clubbing

WHILE THE BRIGHT LIGHTS OF BIG CITIES LIKE LONDON, Manchester, Liverpool, Leeds, Glasgow, Nottingham and Birmingham are brimming with clubs, the choice is often drastically limited for those living beyond. Diversity can be exciting, but the flip-side is jaded over-exposure and quick-buck commercialism.

Go to events like Scream, which take place in Plymouth and Barnstaple, and you will find more than just another limp night out. Sure, the sound system might not be the latest in high-tech, the carpets are stained with beer and the labels dangling from shirts are more likely to be Top Man or Miss Selfridge than Dolce & Gabbana. But those who go absolutely love it.

"I come down here just about every week," grins Paul, a wide-eyed factory worker who collapsed in Scream's chill-out room (bare walls, no decks, ripped seats). "It's like filling up with petrol. I think Scream is the best club this side of London. The atmosphere in here is brilliant. If you bump into someone, you exchange names and shake hands. If you bump into someone anywhere else in Plymouth, you will get bottled."

"This is the best club in this part of the country," adds Pippa, his white bikini-topped friend, as she swishes her obligatory bottle of water. "I don't need to travel to hear DJs anymore because they're all coming here. I mean, I'd like to go to Cream, but only really to see what everybody else does."

Stripped down to its bare essentials, there's little room for exclusivity and for elitism. Instead, the all-embracing universality makes events such as Scream reminiscent of the no-frills heyday of Shelleys in Stoke, Quadrant Park in Liverpool and Conspiracy in Manchester. With this in mind, it's no surprise to discover the promoter of Scream, Jamie Sparrow, started out in the late Eighties, helping to throw illegal parties in Blackburn for north west clubbers eager to continue after a sweaty night at the Hacienda's legendary Friday session, Nude.

These days, Sparrow spends his time flitting about the club, from office to back room to DJ booth, on a constant search for that old no-holds, adrenalin-fuelled vibe.

"I admit that I'm looking for what I had in the past up in Blackburn," he declares. "Back then, you were an outcast sitting on speakers in a warehouse waiting for people to turn up. I think there was more of a buzz then because it was illegal and outdoors."

But if rural clubbing has a birthplace, it was probably at Passion in Maidenhead. Riding on the crest of the 1988 acid house explosion, it thrived in this tiny country town because there really was nowhere else beyond London to go. Dancing on tables, pills a-go-go and swimming pool mayhem catapulted Passion into cult status before it was brought to an abrupt halt in a mess of drug scares, police raids and tabloid scandal.

When Passion closed, it was the beginning rather than the end of an era. The old crowd soon found a new home at Henry's over in Burnham Beaches near Slough, which was where a certain Andy Weatherall played his first ever techno set. The rest, as they say, is history.

WHETHER OR NOT THE NEXT WEATHERALL IS SPINNING in a back room in Swaffham (Norfolk, population 4,786, fact fans), we've yet to discover. But there is no denying that, in the face of a seemingly impenetrable DJ circuit, it is the small clubs in the out-of-the-way places which are most likely to give budding young jocks a break.

Take Metro. Named after the independent Oxford vinyl outlet which backs it, the shop's regular crowd of b-boys can be found in the back room every Sunday night, fusing dub plates and white labels into rolling epics while their MC mates provide the verbal flow.

"I reckon there's a lot of talent out there which doesn't get exposed," offers Robert, the club promoter and store owner. "I've got a nucleus of about 10 DJs who've always supported the shop and this is a chance to repay them."



The dance scene is now, of course, a highly marketable commodity, and while places like Metro and Scream have evolved from roots planted firmly in club culture, there are almost as many whose sole purpose is to emulate the success of the superclubs.

Tall Trees Country Hotel in Yarm, a dot on the map near Stockton, North Yorkshire, is one such example. An £8 million development has transformed this former "hotel discotheque" into a louche Chuff Chuff-esque designer club where the likes of Pete Tong, Paul Oakenfold, Mark Moore, Tall Paul and LTJ Bukem have put in appearances at the 2,000 plus One For The People and Culture events. In stark contrast to Metro and Scream, a swimming pool, a church pulpit for a DJ booth and velvet chaise longues places the emphasis as much on image as on music.

Slumped on one of the sofas, his body swathed in black silk, Eddie wouldn't have it any other way.

"I think it's really important to dress up and look your best," he asserts. "But at the same time, this place is also somewhere you can feel comfy."

A baker by trade, Eddie and 19 of his friends have hired two limousines (£280 each) to bring them in style from their home city of Leeds. Why have they gone to all that trouble? Why come to Yarm rather than going to Leeds clubs like Back To Basics, Hard Times or Vague?

"On a Saturday night, there's nothing really happening in Leeds," he replies. "Basics is full of scrubbers and the music is proper crap. Isn't the music crap at Basics?"

He turns towards his China-doll girlfriend.

"Yeah, it's bollocks," she confirms.

Alongside the corporate assimilation of club culture, positive support from city councils also means that the rural clubbing of old has developed a fresh role. Where local authorities were once ambivalent or, in some cases, even antagonistic towards the clubs on their doorsteps, they have now come to realise the economic advantages of encouraging big venues which attract people to their area. Stockton Metropolitan Council and Plymouth City Council are both plainly eager to get a little piece of the booming club action.

"Our objective is to have a 24-hour environment with licensing geared towards that," states Ian Blackhouse of Plymouth City Council.

AS THE CLUB EXPLOSION GROWS LOUDER AND LOUDER, how long will it be before Scream evolves into Cream or Metro turns into Metalheadz? It seems that the fugitive underground is finding fewer places to run, not only due to the media attention but also through people wanting to make a living out of a lifestyle.

"I've had this argument about crossing over with some of the DJs," says Robert from Metro. "I first started out advertising in the local press and flyer other clubs in Oxford, but you can't say you'll draw the line at keeping it underground because we've all got mortgages to pay. I'd just like to think that what we have got here is a solid foundation to build on."

Jamie Sparrow, meanwhile, is hoping to use Scream's grassroots appeal as a valid selling point in the face of so many empty promises.

"We've only just started advertising because we felt it was probably best to let Scream build first," he declares. "I realise that marketing is important, but I don't believe in using naked girls in adverts. This whole fantasy world shouldn't be used to sell the scene. It's not as glamorous as marketing men would have you think."

Putting it another way, "sold out" doesn't always mean "sell-out". With a little integrity, there's no reason why commercial success and a passion for the music cannot co-exist without conflict.

In the meantime, get those disco boots on, jump into a car, put your foot down all the way up to Larges and lose yourself out in the sticks while you still can.

Snow permitting, of course.



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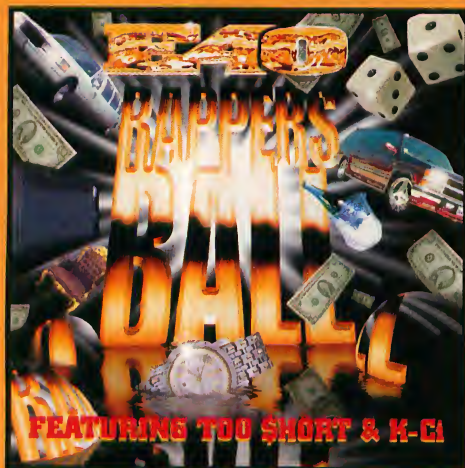
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FROM THE ALBUM
THA HALL OF GAME

WE'VE GOT FIVE ON IT



OCTOBER STREET DATES

New York, LA, San
Francisco, Chicago,
Detroit. Homes to a
lot of truly great music,
true. But what about Atlanta?
Who better to ask than the rather
wonderful **WAMDUE KIDS**?

credit where credit's
due

"WAMDUE

is just about 'What I'm Gonna Do'," says Wamdue Kid Chris Brann of the off-the-wall name. "It's a shortening of that phrase, which is basically the whole premise of this project. I just do what I do without considering the repercussions."

That may be the case but, for the rest of us, the repercussions have been well worth it. This year, Wamdue Kids have delivered one of the very best deep house twelves in a long time, in the form of their "Deep Dreams EP" on Acacia. There has also been a cool compilation of their previous singles on Germany's K7 label, a cut on Woody McBride's Sounds imprint and, to top it all off, an album for Strictly Rhythm which wraps up slo-mo funk and jazzed-out drum 'n' bass with the project's more established late-night house workouts.

THIS IS HOW IT ALL BEGAN.

"I have been making music with computers for as long as I can remember," explains Chris. "But in Atlanta, people aren't very receptive to the dance scene. When you talk about Derrick May or Juan Atkins, they haven't a clue who they are."

"Anyway, a couple of years ago, I met two guys at a party. They were spinning classic old Detroit techno and I've always loved that sound. We just hit it off immediately."

So he joined forces with Deep C and X-Press, the pair of Atlanta-based jocks who complete the Wamdue Kids' line-up, and started putting some tracks together. With Deep C raised in Detroit and X-Press hailing from the Mid-West, something a little different was always going to be on the agenda. But it was Chris' "allergy" which made the jump to funk-fuelled electronics a sure-fire thang.

"It's guitars," he states. "I can't help it. They make me sick. REM are from around here, so all people talk about is alternative college radio rock shit. That's why I went in completely the opposite direction. My goal was, 'Fuck guitars, fuck rock 'n' roll, I don't want that. I'm going to do something totally different.'"

The classic combination of DJs and musicians had struck again. Having said that, with Wamdue Kids, the two DJs take much less of a hands-on role.

"I see Wamdue as more of a collective," explains Chris. "I spearhead the music by doing most of the production work and they DJ, which is something I've never had any desire to do. They're my eyes and ears to the world."

SINCE WAMDUE STARTED, THEY'VE ACHIEVED SOME PRETTY SPECTACULAR RESULTS.

Listen through their "Wamdue Project" album on Strictly Rhythm and you'll uncover deep house material which sounds like St Germain meets Todd Terry, the kind of fucked-up and funk-ed-out grooves you'd expect to hear on a Pork release, and some jazzy drum 'n' bass tracks which splash around in Kid Loops territory.

We're used to hearing house and slo-mo grooves from the US, but this Americans-doing-jungle business is a bit different. Out of range of clubs like Metalheadz, Chris must be in something of a breakbeat-free zone. In fact, he's pretty much out of range of any of the dance music epicentres.

"I remember reading interviews with people like Juan Atkins, Derrick May and Kevin Saunderson," he says. "And their attitude always centred around the fact that there's absolutely nothing to do in Detroit. It's this big, barren wasteland of nothingness and that's basically where a lot of their influences came from."

"I see it in a similar way down here. The culture in the south of America is as if dance music doesn't exist. Nobody knows what the hell we're doing."

help. So if people want to come down here and add their bit to the scene, we'd love it."

'Wamdue Project' is out now on Strictly Rhythm. Wamdue Kids' 'Memory/Forgetting' single is also available now on Sounds

Chris Brann (centre) lights up the Wamdue way



"REM are from here, so all people talk about is alternative college radio rock shit. My goal was, 'Fuck guitars, fuck rock 'n' roll'"

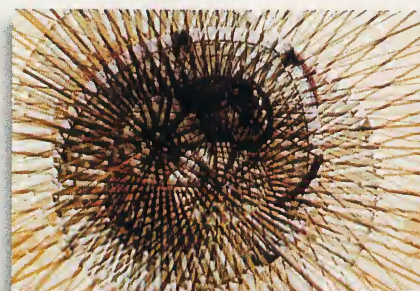
I mean, you've got places like Detroit, Chicago and New York, where the situation is really cool. But in Atlanta, people say, 'What the hell are you doing?' They simply don't understand it and I guess I kind of feed off of that. We're coming out of nowhere with something to say.

"As far as jungle is concerned, it's mainly the DJs who are buying it. The bulk of the consumers here haven't a clue what jungle is. When you mention it, a lot of people think you're talking about tribal house."

Now I know that I might run into a bit of criticism from the jungle heads because I'm not down with the real jungle-ness of things, but what I'm doing is my interpretation of it. At the end of the day, I'm just doing music. That's all."

But that isn't all. One of Chris Brann's big hopes is that he can bring a little more dance culture to Atlanta.

"A few weeks ago, we had Rocky Et Diesel DJing down here, but nobody was at the club because the people in Atlanta don't know who they are. It was totally embarrassing. It's a bad situation and I hate to say this on an international level, but we really need some help. So if people want to come down here and add their bit to the scene, we'd love it."



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SOLIDSTATE
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DJ Vadim

words Calvin Bush pictures Stephen Sweet

bum RUSSIAN the show

Pushing the boundaries of hip hop and abstract beatz into new psychedelic territories, **DJ VADIM** is pulling funk into the future

THIS IS A JOURNEY INTO THE NEW WAVE SOUND. IT GLANCES BACK AT MUSICAL HISTORICALS such as hip hop and trip hop, ambient and *musique concrete*, but mainly it looks forward. To new beginnings, new awakenings, new abstractions.

1996 is Year Zero for the funky beat. It has been twisted, tampered, tortured and reassembled by the kind of minds normally found in white lab coats behind steaming beakers of potions and fluids. It's not about keeping it real. Or even surreal. It's not about preserving anything. Forget traditions and principles.

It's about being futuristic, hallucinatory, disturbing, elusive.

There's a recurring motto running through the artwork of DJ Vadim's four singles and album. "Tired of the same old wack shit?" it says, before handing out the number for Vadim's Kingston (that's Kingston in south London, not Jamaica) label, Jazz Fudge.

And that "wack shit" is everywhere. The stale whiff of conformity, corroding and diluting. It's in tired old hip hop reactionaries. In lazy ambient doodlers. In every musical genre. Which is where DJ Vadim comes in.

Like some of the great beat manipulators (from Kool Herc to Prince Paul to DJ Shadow), Vadim doesn't believe in letting 40 years of music wrinkle in the vaults for the cause of reverence. As far as he's concerned, it's all there to be plundered, to be taken down to the nearest sonic laboratory and reshaped into something so new, so radical, that the listener is left looking like Don King. On a bad hair day. Plugged into a Van Der Graaf Generator.

"If you haven't got a vocalist, you have to use the music to speak the message," is the way Vadim sees it. "I'm trying to experiment with patterns and samples and tempos and time signatures, to widen people's perception of what music is."

BORN IN RUSSIA. NEARLY A TENNIS PRO. DIDN'T BUY HIS FIRST RECORD UNTIL HE WAS 17. Yup, DJ Vadim is something of a misfit. Amiable with occasional attacks of passionate vitriol, he burns with a possessed confidence which screams, "Man with a mission".

Here is a producer so obsessed with looking for that elusive unheard break, he recently jumped into his car on the spur of the moment and drove to Munich, Prague and Warsaw, just to check out the record shops. He's even been known to sandpaper records before he samples them in the hope of getting that authentic, warm vinyl crackle.

Hip hop was unquestionably his first love, though. Listen to "U.S.S.R. Repertoire", his incredible debut album for the Ninja Tune label, and you'll hear constant snippets of his favourite microphone mouthies from the last 10 years. "Suckas Wearing Tainted Sunglasses" doesn't even have any music, just a rapid-fire collage of sampled MCs dissing their opposition.

"I'm very close to hip hop, but also very far," he explains, chowing down on veggie food in a cafe on London's Portobello Road. "Some of it I associate myself with very closely. People like A Tribe Called Quest, DJ Premier and RZA, for example. But I mostly associate myself with the experimental side of the scene."

So much so, Vadim has more in common with history's sound restructuralists than with anyone in hip hop. Think Stockhausen, Eno, Burroughs' tape cut-ups and Pierre Henry, the mega-abstract French soundwave explorer.

Indeed, "U.S.S.R. Repertoire" features several moments of Henry-ish *musique concrete*, most notably "Melodies In Hinge Creek", on which a creaking door is manipulated, tweaked and oscillated into a disturbing piece of distraction. No wonder he gets so riled at those

who carelessly lob the dreaded words "trip hop" in his direction.

"I really hate it when I get a record in the post and the piece of paper with it says, 'Lots of weird shit on top of trip hop beats', indicating that this person just gets any old strange, shitty track and sticks a hip hop beat over it. That's degenerating to this type of music."

Whereas trip hop is meandering and hazy, Vadim's sound is skillfully woven, intellectual sophistry. We're too used to instrumental music just being an excuse to kick back and get stoned. In the aural think-tank which Vadim crafts, from his "Abstract Hallucinations" debut through to "Non Lateral Hypotheses" and right up to his current single, "Aural Prostitution", the listener is instead gently teased and poked into a metaphysical fun-park.

Cuts like "Who The Hell Am I?", "Knowledge Versus Wisdom (A Difference In Wordplay?)" and "Lord Forgive Me" work dislocated breaks and distant funk rhythms into DJ tools which operate on a playful, subliminal level.

"Lounge Shiznitz" even apes a drunk or stoner's descent into incapacity, continually slowing down, breaking down and starting up again.

The DJ as a musical innovator/soundscape creator will rise again if Vadim has anything to do with it.

"The DJ is the foundation of all hip hop," he asserts. "Before the rapper came along, people such as Kool Herc, Grandmaster Flash and Afrika Bambaataa were cutting up funk, disco and jazz. Then someone came in over the top and the DJ was suddenly removed from the equation. They push some good-looking guy up at the front and dressed him well, but that's not what hip hop is. If hip hop is just rap, then Vanilla Ice is the epitome of the genre."

**"The
DJ is the
foundation of all hip
hop. If hip hop is just rap,
then Vanilla Ice is the
epitome of the genre"**



Vadim and Tessa

an instantly likeable ringmaster.

There's his sometime rapper, Mark B. There's Little Aida, his side project with Australian singer Tessa, which is like Portishead on Mogadon. And most recently, there's his "Organized Sound" compilation, which put all his like-minds (including the hotly-tipped Lewis Parker and "Aural Prostitution" rapper A-Cydes) onto one album and provided a blueprint for the future of a uniquely British abstract take on strung-out hip hop.

Vadim is already looking towards his next album, dreaming of collaborating with opera singers, classical musicians, Skunk Anansie even. A Little Aida album should also be out pretty soon. And with a work rate of three tracks a day, he could well be onto that "difficult" third album before Christmas. Oh, and there's his monthly residency at Ninja Tune's Stealth night, where he gets to indulge his jazz/funk/soul/hip hop passions. So watch out. Red guy at night? Beat headz delight.

The 'U.S.S.R. Repertoire' album and 'Aural Prostitution' single are out now on Ninja Tune. 'Organised Sound' is also out now on Jazz Fudge



VOTE VADIM

Brit-Russ beathead gets collaborators' thumbs-up!

Tessa (Little Aida singer/lyricist)

"I met Vadim through an advert I placed in 'Loot', the London free ads paper, when I was looking for a musician to work with. I'd arranged to meet him over at Richmond station and we were there for about an hour, walking around looking at each other. I just didn't think it was him. He was nothing like I'd expected. When I returned to Australia, he asked me to come back and to keep working on Little Aida. He ended up putting me up."

A-Cydes (rapper on 'Aural Prostitution')

"He's a cool geezer, a laugh more than anything. He's very level-headed and he can be deep when he wants to be, but I wouldn't necessarily say he's introverted. He's taken bits of other people's sounds, like Bristol, Mo Wax and a lot of New York hip hop, and he's chopped them up to define his own sound. Vadim is at his best when he's experimental. He appreciates the music, but he's trying to further it instead of sticking with what has already been done."

Kevin Martin (Techno Animal/God)

"I've put one of Vadim's tracks on my next 'Macro Dub Infection' compilation. I was impressed when I first bought 'Headz Ain't Ready', because he had a unique sound which was a lot closer to real psychedelic hip hop than all this supposed trip hop stuff I was hearing. I always thought trip hop would be 3-D and that is what Vadim's music is. What's he like? He's wilfully obscure. Ha-ha! I mean, have you heard those rocking chair noises and creaking doors? Has he got a problem with household utensils or something? He's extremely enthusiastic and, best of all, he's desperate to immerse himself in sound."

Vadim

freebie jeebies

PRIZES GALORE!!!

A YEAR ON THE XL MAILING LIST

HAVE a butchers at this. It might look like a prime slice of Italian salami fresh from Fazzi's Deli, but stick it in your sarnie and you'll be spitting bytes for days. Because this deceptively packaged, exotic sausage-imitating item is actually a highly limited CD from those really rather creative people at the XL label.

"FRESH PACK CUTS" is one of those promo-only jobs which you've no hope of ever owning unless you own XL itself. Or you are prepared to do a nice little after-dark sawn-off number on their offices. The CD features seven ultra-exclusive slices of the label's forthcoming releases, including the latest singles from Josh Wink, Patrick Prins, Rob Tissera, Eboman, Jonny L and Empirion. There is also the Monkey Mafia remix of The Prodigy's "Minefields", a never-to-be-released track which you won't have another opportunity to get hold of.

More generous with the pepperami than Fazzi himself, XL are offering 10 readers the chance to each win a copy of the CD. In addition, THREE of the 10 will be placed on the label's mailing list for a whole year. Just answer the following question:

What was the title of The Prodigy's last single?

- (a) "Firestarter"
- (b) "Rainmaker"
- (c) "Snowproducer"

Mark your entries "XL Competition" and get them in by Friday, November 8.



TRANSIENT ALBUMS AND T-SHIRTS

"WE'RE Goa-n home, we're Goa-n home, we're Goa-n home... in a swirly, psychedelic ambulance with pretty, flashing lights and lots of banging 303 floor-stormers..." Oops! Sorry, got a bit carried away there. You see, the latest compilation from the unutterably wonderful TRANSIENT imprint has just popped through the door and to say it's a spiffing affair with a great line in psych-techno would be like calling Alan Shearer a little pricey.

"A TASTE OF TRANSIENT" is designed as a sample CD for the London label and it's damned essential. It offers all the finest moments in the label's two-year history, with tracks from Disco Volante, Floorplay, Nada, SYB Unity Network, Slide, Power Source, Astral Projection, Fahrenheit and Cosmosis. It even has sleeve notes by Muzik's own nutbag madman, Dave Fowler.

Transient are so trip-happy about its release that they're offering 15 readers a chance to win a copy. FIVE of the 15 will also receive a Transient T-shirt. Simply solve this little riddle:

What was the title of Cosmosis' recently released album?

- (a) "Astrology"
- (b) "Cosmology"
- (c) "An -ology, he got an -ology!"

Mark your entries "Transient Competition" and get them in by Friday, November 8.



SHAMEN ALBUMS AND HEMP KIT

THEY move mountains. They have sex, love and intelligence. They are THE SHAMEN and they've just moved to a place called "HEMPTON MANOR". Actually, that's just the title of their latest album, a splendid collection of instrumental trancers which touch on techno, house and jungle but sound like The Shamen at their individual best.

Now, as we all know, Shamen bods Colin and Mr C are rather partial to all things ecologically sound. Which is why they are in favour of hemp, the legal, non-smoking variety of cannabis. Apparently. You see, hemp can be used for everything from building rope bridges to producing writing paper. And the best way to grow it is in a fancy, laboratory-style hydroponic grow kit. They'd normally set you back over £100, but The Shamen are very kindly giving away a kit to ONE lucky reader, who will also win a copy of "Hempton Manor". NINE runners-up will each receive a copy of the album. Just wrap your brain cells around this teaser:



Which of the following has NOT remixed The Shamen?

- (a) Justin Robertson
- (b) Danny Tenaglia
- (c) Judge Jules

Mark your entries "Shamen Competition" and get them in by Friday, November 8.

Please note that all competitions are only open to UK readers. Sorry!

● Answers to all competitions should be sent on a postcard to:

Muzik Freebie Jeebies,

King's Reach Tower, Stamford Street, London SE1 9LS

Please use a separate postcard for each competition entry. All winners will be drawn at random from the mailing. The editor's decision is final. So there!

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no prisoners



3 illustrations from a set of six(6)

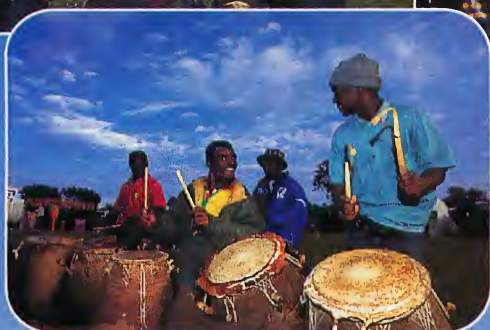
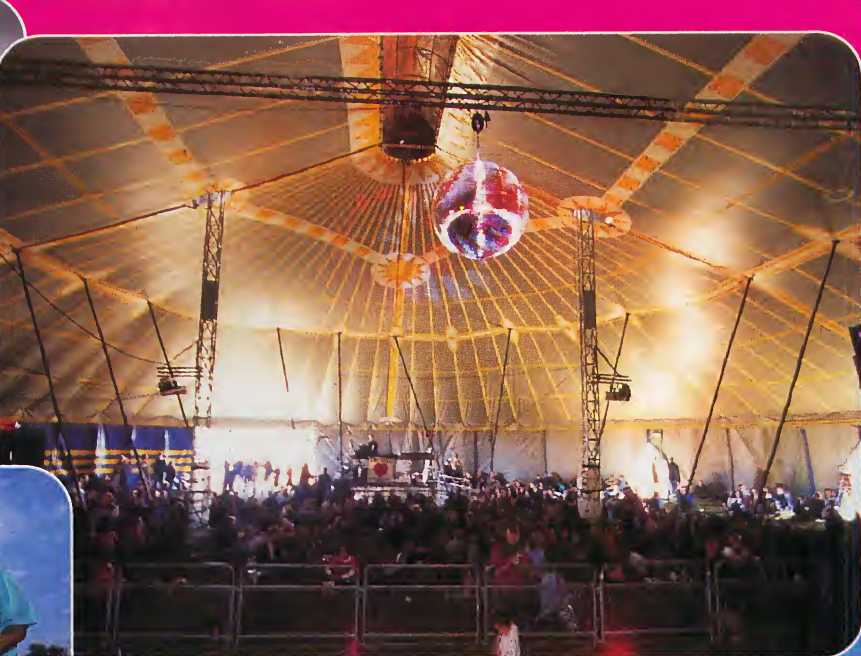
clubs and lives floor fillers



Pictures: Raise-A-Head



Wishmountain



Freeze!

THE BIG CHILL GALA '96

A Field In Norfolk

IT wasn't supposed to be like this...

Last year, Big Chill Gala organisers Global Headz (the people behind the mighty fine free-zine, "On") took the law into their own hands. They found themselves a field in the middle of the Black Mountains in Wales, stuck up a couple of tents and a bashful little stage, pulled together a modest line-up and advertised their three-day musical gathering by word of mouth. Only 500 punters actually turned up, however, this weekend-long festival was so very special, so defiant and so invigorating, most people left convinced that, forget Oasis at Knebworth, this event was real history in the making.

Heavy demand this year means ten times as many people. No problems there. This is still just a front-room turnout compared to, say, Tribal Gathering or Glasters. Except, this time around, dodging the all-reaching, all-seeing, all-destroying tentacles of the authorities is impossible. By the time the Gala takes place, it's already been forced to move by an incredibly reactionary NIMBY movement nearby in Diss. And the conditions imposed upon the site by the local council and police force (who've clearly goose-stepped straight out of Attila The

Hun's training camp) stretch the word "ludicrous" beyond breaking point. No music after midnight, even if it's a lone drummer. Everyone on site has to wear a "Big Chill" badge. Alarming troops of uniformed policemen and a mass of environmental noise monitors all-lapping up the chance to breach the peaceful vibes. You almost expect "Viz"'s Parkie to jump out of a tent and machine gun punters for stepping on the grass. Tragically, the organisers are being held to ransom and, as the Big Chill/Muzik tent gloomily echoes to constant cries of "Turn it up" all weekend, they're utterly helpless.

These restrictions are even more frustrating given the tremendous line-up on offer. After all, where else would you find LTJ Bukem, Mixmaster Morris, Squarepusher, Wishmountain and Kid Loops on the same bill? Enormous variety and a truly prejudice-busting determination to showcase the entire spectrum of head-twist smokeroonie beats from around the globe is the 'Chill's guiding light. And they follow it superbly. Over the three days, you can take things in entirely at your own pace, stumbling inelegantly from the unfeasibly gorgeous Fourth World atmospherics of Another Fine Day to full-on jungle in the main tent and then back over to the zany exotica of the

Hypnotique crew in the "On" tent. You can wake up bleary-eyed at midday on Sunday and find yourself dancing like a loon to Restless Soul's "Mama". Or staggering off from Squarepusher's cascading freestyle jazz mania into the Ninja Tune tent, where Matt Black blows the roof off the mother with the massive sound of Candi Staton & The Source segueing perfectly into Funki Porcini's "Long Road".

Unquestionably one of the highlights is yet another performance of pure insanity from Matthew "I Think I'll Be Wishmountain Today" Herbert. Like David Byrne entering stage centre in "Stop Making Sense", he uses just the barest of beatbox boogie beats to keep that rhythm. Left to his own devices, he scrapes jam jars, taps on cheese graters, hell, even brushes his teeth into a processed effects unit in perfect time to the beat. It's art-core electro and madcap performance art in one. Genius.

Global Communication man, Tom Middleton, breezily turns in one of the weekend's finest sets, suspending the entire tent with the befitting theme from "Close Encounters Of The Third Kind", before kicking in with Global's mind-blowing new house offering, "Deep". A truly prize moment, even if we did have to climb into the speaker

cabinet just to catch a whisper of it.

The midnight curfew puts a downer on all those looking for the all-night festival vibes, although on Saturday, a wily few wait until the early hours of the morning before heading back to the cafe tent, where Squarepusher, Talvin Singh, Matt Black and Daniel Pemberton hold an impromptu and by all accounts spectacularly fine jam session. On Sunday, one of the Ninja Tune posse even conducts the crowd in a slow hand-clap sing-song while performing a strip on stage. And, over the course of the weekend, Bukem manages to blow the sound system. Not once, not twice, but three times!

All great memories. But the lingering sight of beady-eyed councillors and aggro-fuelled security men trying to close down sound systems bang on midnight, of the main tent so reduced in volume that the only "Big" thing was the silence, of the thousands of party-goers wandering aimlessly around, looking for a beat; any beat, cannot be dispelled. The Big Chill Gala, the ultimate in anti-raves, ironically found itself the victim of the most draconian rave-busting limitations imaginable. Next year, let's just you, me and 498 others head back to the Welsh hills and get back to our roots, eh?

Calvin Bush

GLOBAL GROOVES

10 Tunes That Rocked Tom (Global Communication) Middleton's set

JOHN WILLIAMS - "Theme From Close Encounters Of The Third Kind"

CURTIS MAYFIELD - "Move On Up"

SKEE LO - "I Wish"

GLOBAL COMMUNICATION - "The Way"

CHAMELEON - "Just Close Your Eyes And Listen"

MICHAEL LEGRAND - "The Thomas Crown Affair"

FOGHORN LEGRAND - "Boy, I Say, Boy, It's A Bit Too Quiet Around Here"

ROY AYERS - "Running Away"

MODD II SWING - white label

JAZZ JUICE - "Detroit"



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OCTOBER 18	DO-IT SOUND SYSTEM PRESENT DAN, DUNCAN, DIRK BARNEY & BONGO PAUL	JEFF MILLS (CHICAGO) BRENDA RUSSELL MATT TANGENT	BILLY NASTY NICK WARREN (WAY OUT WEST) STEVE JOHNSON	FENG SHUI PRESENTS THE MIDNIGHT MOVIE
OCTOBER 25	SMOKESCREEN (BOSNIA AID)	TANITH (BERLIN) GAYLE SAN TOM HARDING	DAVE ANGEL, JON COOKE NEW TALENT WINNER MATT TANGENT	FENG SHUI PRESENTS THE MIDNIGHT MOVIE
NOVEMBER 01	OFF YER FACE	MATT TANGENT, JON COOKE THE ADVENT (LIVE), JAMES PENNINGTON(SUBURBAN KNIGHT)	GRAEME FISHER STEVE JOHNSON SIMON SHUREY	FENG SHUI PRESENTS THE MIDNIGHT MOVIE
NOVEMBER 08	PENDRAGON	MR OZ ANDREW WEATHERALL GAYLE SAN	MATT TANGENT STEVE JOHNSON	FENG SHUI PRESENTS THE MIDNIGHT MOVIE

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Pics: Raise-A-Head

SCREAM

Plymouth

IF you believe what's written on the civic plaques in the shopping centre of this fishing town, then Plymouth is a "City Of Adventure". But judging by all loudly clanking placky bags of Red Stripe, clutched by virtually everybody we pass, "City Of Lager" would be more appropriate. Heading for the seafront, the crowds are making their way to the Plymouth Festival, where the headline act is folk-rock outfit, The Men They Couldn't Hang. No surprises so far. However, what you don't expect is the metamorphosis of Plymouth from a salty sea town into a dance nirvana for 2,000 club fiends, who descend on the place every Saturday evening. But then, you wouldn't be accounting for Scream.

We arrive at 11 pm to discover the club in full motion and, asking for the promoter, the lady at the entrance (who turns out to be his mum) informs us he's probably in the egg. The egg? Is it advisable to have eggs in clubs? Would we be able to spot it easily?

A good ten feet high and constructed from

reflective silver squares, you can't really miss it. Inside, a selection of the 34 (yes, really!) resident DJs engineer the moving picture below like a kind of sonic projector.

Tonight it's Sarah Chapman and Parks & Wilson who provide the epic breakdowns which act like trap doors into a fantasy world for the bare-footed ravers and flare-wearing acid house hangovers on the floor below. The descendants of swashbuckling pirates, they take to the stage like fish to water. While others, briefly coming up for air, slum along the brightly-lit corridors which lead to more rooms of the same.

It could almost be a flashback to the days of Quadrant Park, Shelley's or Conspiracy, where you could wear silly hats and dance around like you were in the throes of an electric shock, and nobody cared.

With party-goers arriving from Barnstaple and Exeter, Cheltenham and Torquay, it's as if Devon has somehow tapped into a vast energy flow which seems to have bypassed so many cities with established scenes.

And, as the crowd sing along to the final bars of "Born Slippy", slapping each other on the back and grinning from beneath their sweaty fringes, you know this lot will be back again next week and the week after that and the week after that...

Rachel Newsome



TORTOISE

The Electric Ballroom, London

Listening to Tortoise is like one long trip. A trip which starts off as the morning sun bounces off the high-rise blocks of their Chicago home and then takes you all the way out into the sun-drenched cornfields of Hicksville beyond.

Not called Tortoise for nothing, the five figures doused in the soft red lights at the Electric Ballroom are in no particular rush. Forming a loose circle on stage, Messrs Bitney, McCombs, McEntire, Herndon and Pajo slowly rotate across the podium as if they are all wired up to a wavelength emitting from another planet.

While surfing the folk/rock/dance matrix,

Tortoise weave glockenspiel, bongo and maraca-style lounge-core over the synths and beats into an ethereal "DJed" sheen. Flowing on, you can almost imagine the voices of Nick Cave or Tim Buckley gently crooning in the spaces between.

But as Tortoise cruise into the dizzy, freeform jam of "Gamo", there's a battle of intensity with the overbearing wall of sweat hanging in the air like a wet cloth. This, then, is a trip which requires a little bit of getting used to, set in a world where Nineties life moves pretty quickly. Yet, as the man said, "If you don't stop and look around once in a while, you could miss it".

But as the final riff's from these Chi-Town groove cadets intensifies into a white-hot

molten shimmer across the converted ballroom, we're all well on the road.

Rachel Newsome

HERBALISER

Subterania, London

Playing live is the dance music equivalent of a mid-life crisis. There comes a time when artists want to prove they are more than just knob-twiddlers.

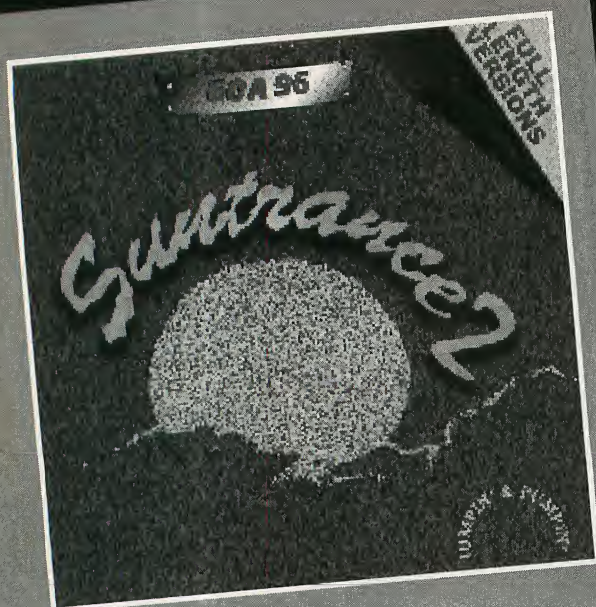
It's impossible not to think about this as Senor Roody of Up, Bustle & Out intones in his broad West Country accent, "We can record records and we can play them". Yeah, just pass those Technics." Actually, just pass the revolver. UB&O's mixture of peasant-puffing cod Latinisms and slow,

plodding funk is enough to make you long for a military coup.

Herbaliser, though, are a totally different proposition. Deploying the very estimable talents of Paul Gascoigne (no, it's not that Paul Gascoigne) on trumpet, Ollie Teeba on the decks and Chris Bowden on sax, at their best they sound like the JB's. The message here is all-out funk without too much of the "cleverness" which so often afflicts live projects.

As a result it isn't stunningly original, but it is effective party music. However, the doubt still remains, would the crowd have been any less hyped if Mr Teeba, DJ Food and co had just spun vinyl all night long?

Will Ashon



goa 96 suntrance 2

Beauty - ATLAS
 Fluorostani Transcendence - UNCONSCIOUS COLLECTIVE
 Other Worlds - YLEM
 Krakatoa - AMETHYST
 Two Dawns Over Baleswar - O.O.O.D.
 Ganesha (Fade Seven Seas Remix) - KARMA
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 Who Are You (Sleuth Mix) - LARCENCY
 At Least The American Indian People Know
 Exactly How They've Been F****d Around
 (Mad Professor Mix) - THE FIRE THIS TIME
 Spirit (Lion Dub Exclusive Mix) - KITACHI
 Definition - DOM & ROLAND
 No Inference - FIRE & THEFT
 Satelite - MARK RYDER
 Dust Bucket - FREDDY FRESH presents NITRATE

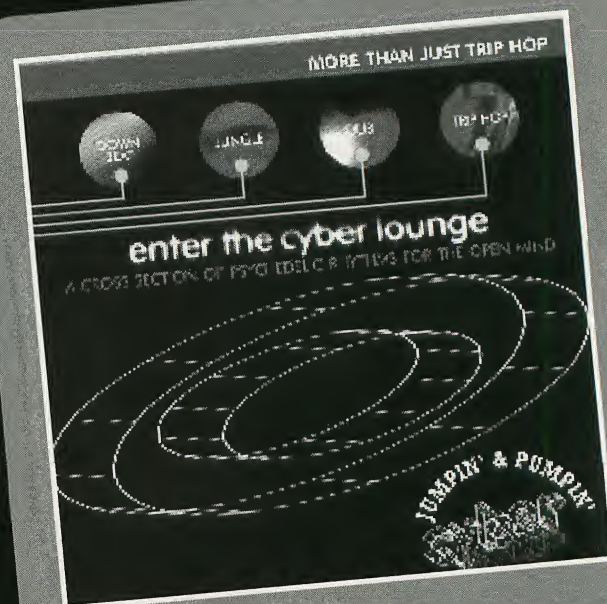
CD TOT 42 • MC TOT 42 • LP TOT 42



trance-core CHAPTER 1

Rainbow Island (Friends, Lovers & Family Remix) - SEB
 Dreamland- Q-TEX
 Movin' On - CORTEX
 Whistle Tune (Hard Trance Mix) - AURORA 7
 Natural Born Killer (Hard Trance Mix) - DOMINION
 Acid Sunshine - TRANCE MASTERS • Better Day (Trance Mix) - GBT INC
 Revolution - DJ FURY • My Mind (Helix Mix) - CRU-L-T
 Music's Hypnotizing (Exclusive Mix) - DJ HAM
 Before Your Eyes (Tekno Dread Mix) - HELIX
 Truth - ALAS SMITH & SHARKEY
 Oresis (Parts 1&2) - CICERO

LP TOT 47 • CD TOT 47 • MC TOT 47

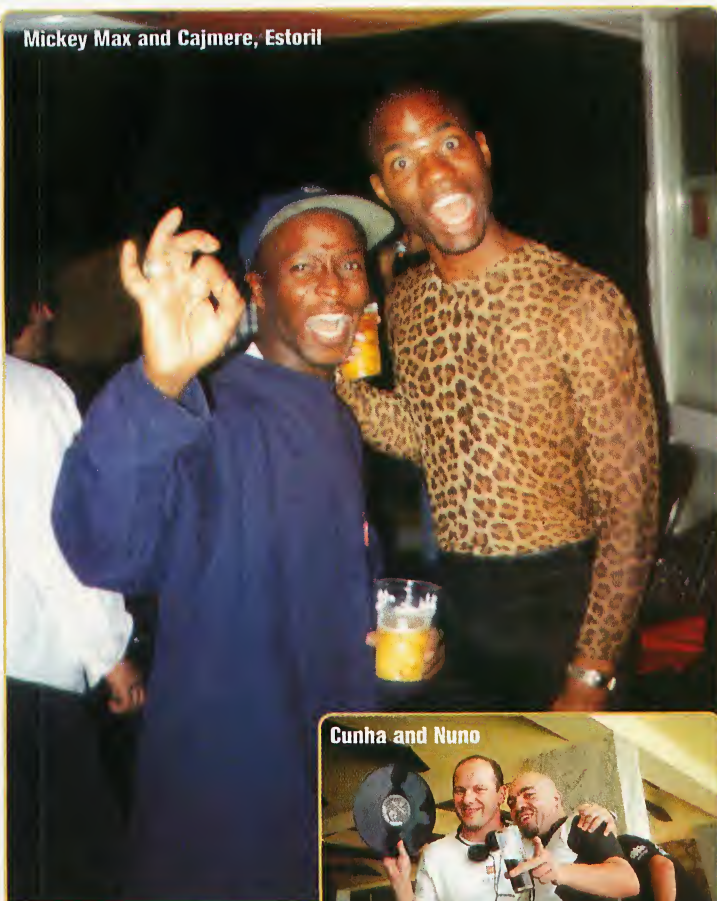


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Cunha and Nuno



KAOS & MUZIK PRESENT... A WEEK IN A PARADISE CALLED PORTUGAL

FOLLOWING our legendary week in Portugal last year, a scaled-down version of the event took place again this September. Featuring Miles Holloway, Elliot Eastwick, Jason Boardman, Tony Humphries, DJ Vibe and Robert Miles, among others, the week was as successful and eventful as last year's, proving once again that Portugal really is the finest summer clubbing location. Here, then, is Miles and Elliot's diary of events.

TUESDAY

ARRIVE in Estoril, which is on the coast near Lisbon, for the first party at a bar called Universal. We're joined by DJs T Riccardi and Rob Di Stefano from Twisted and spend a pleasant evening surrounded by the whole "sunset party" vibe. Furnished in glossy Doc Martins, Cajmere shows up for a lager and ends up falling around all over the place. Suffice to say, the inevitable happens and Caj plumps for an impromptu Green Velvet PA. Meanwhile, Portugal stalwart Jason Boardman makes friends with Riccardi, after a slight fall-out last year when Jason showed the said jockey his naked butt. Anyway, we all get extremely drunk. Another evening of our lives spent glassy-eyed trying to speak Portuguese.

WEDNESDAY

A CONVOY of poncey Euro cars (Fiats, Renaults... the lot) drives from Estoril to the Algarve. The driving is typically Portuguese, with Nuno "Schumacher" Cacho at the wheel. We finally arrive in the Algarve, ready for tonight's party at the incredibly impressive Kadoc club, which is owned by the promoters of Pacha in Ibiza. This is set to be the biggest dance event ever held in Portugal, with 12,000 punters expected. The venue even has a rather hairy outdoor motorcycle course (see above picture of Elliot). Tonight's line-up features Robert Miles playing "Children" for 30 minutes, Cajmere, us two, Nuno Cacho and the unbelievable DJ Vibe. Everyone really rocks. A surprising amount of English people show up to party with the huge number of local clubbers who make Portugal one of the strongest and freshest underground movements in the world.

FRIDAY

NOT content with being a lightweight and staying in the hotel (like certain other DJs), we head out to see Roy Davis Junior, Green Velvet, Luis Garcia and Antonio Cunha, and enjoy a night of sounds on a hard Relief/Chicago tip. Roy Davis doesn't make it (he missed his plane), but no matter. Real house music reigns supreme tonight. The Portuguese punters strip off and move all night to Green Velvet's hard, clicky, track work. A beauty.

SATURDAY

DESPITE feeling rather less than fresh, thanks to our 11-hour drive from the Algarve to Porto de Vazim (Portugal's answer to Blackpool), our expectations are running high as this is the culmination of the week's events. Things start well, with Rob Di Stefano showcasing more top Twisted tackle. As 3am approaches, the deity that is Tony Humphries takes the reigns (resplendent in white pumps), and lays down a blinding set of the smooth, linear grooves for which he is renowned. At eight o'clock in the morning, Portugal's number one jock, DJ Vibe, takes over and detonates the joint. Fucking grand.

All in all, an excellent week and every bit as good as last year, proving to us British clubbers just how much the Portuguese have embraced the true spirit of house.

Elliot Eastwick



A MIDSUMMER NIGHT'S DREAM

Chelsea Community Theatre, London

We've seen experimental techno used to sell car tyres (namely Aphex Twin's post-sleep ad soundtrack for Pirelli). We've experienced Heavenly Social eclectica on computer games ("Wipeout 2097" for Sony Playstation). Now dance music's latest foray beyond the club floor comes, unbelievably, in the form of Shakespeare set to a trance beat, with Flying Rhino and James (Technosomy) Monroe's score for the Hopeful Monsters production of "A Midsummer Night's Dream".

The nearest ol' Will ever got to clubbing was probably dancing round the maypole on his local village green. Which makes the combination of traditional theatre and Eastern-influenced trance mantras sound as unlikely a culture clash as, say, drinking coffee in China.

However, for a poet of the 16th Century, Shakespeare was as progressive and as revolutionary as they came back then. In

fact, were he alive in this day and age, no doubt the legendary Bard would hang out with lyrical renegades such as Karl Hyde and Kool Keith.

While club culture today is more or less universal, going to the theatre is still seen as a minority pastime. Plunging straight into the chasmic divide between the two, the sight of confused couples (one pair in love, the other at war), intoxicated by strange herbs (a love potion given to them by fairies) and wandering aimlessly on a midsummer's night (attempting to resolve a conflict), all set to the bangin' sound of hallucinogenic trance, begins to look not that dissimilar to certain scenes from last year's Glastonbury festival.

Alongside Monroe's score, (written in conjunction with the cast as they were rehearsing), there's cheeky fairy Puck's punkish androgyny and the workmen (the play's comedy element) carrying Tip record bags, both of which are attempts to bring Shakespeare into 1996.

Traditional characterisation and low-

budget (as opposed to minimalist) sets mean this particular production is neither classical nor entirely current. That said, the potential of the club/performance

interface is massive and we eagerly await "Macbeth" set to Jeff Mills and "Romeo And Juliet" as interpreted by LTJ Bukem.

Rachel Newsome



Last Month's Muzik Parties

Pics: Donovan & Piers Allardyce



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MUZI~~K~~

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SATURDAY OCTOBER 12 – WOLVERHAMPTON

DISTINCTIVE RECORDS NIGHT – MUZIK PARTY The Canal Club, Broad Street

01902-311-312. 9-3am. £tbc

DJs Terry Francis, Claudio Coccoluto, Richard Ford, Gordon Kaye, Jo Mills. Percussion by Shovel

SATURDAY OCTOBER 12 – PLYMOUTH

SCREAM – MUZIK PARTY The Warehouse, 34-36 Union Street

01752-266-118. 7-2am. £14/£12 concessions

DJs Carl Cox, Nick Warren, Eric Powell, Daz Saund and Les Ryder

SATURDAY OCTOBER 19 – LEICESTER

PASSION – MUZIK PARTY The Emporium, 67 Belvoir Road, Coalville

01530-815-278. 9-2am. £8/£7 concessions

DJs Terry Francis, Tom & Jerry, JFK, Ricky Stone, Richard Ford, Nick Correlli and Andy Weaver

SATURDAY OCTOBER 26 – JERSEY

DISTINCTIVE RECORDS NIGHT – MUZIK PARTY The Venue, Beresford St, St Helier

01534-229-21. 10-2.30am. £5

DJs Terry Francis, Richard Ford, Warren Le Seur and Jonnie Cobasa

SATURDAY NOVEMBER 2 – BIRMINGHAM

FUN – MUZIK PARTY Steering Wheel, Wrottesley Street

0121-622-1332. 9.30-2.30am. £10 non-members/£8 members

DJs Jon Pleased Wimmin and Steve Lawler. Bowen & Del Agua are joined by Tango vs Ratty in the Funglejunk room

SATURDAY NOVEMBER 9 – MILTON KEYNES

ULTRA VEGAS – MUZIK NIGHT The Club, The Wintergardens, Midsummer Boulevard

01908-612-262. £9 non-members/£7 members

DJs Tony De Vit, Jon "OO" Fleming, Nick Norman and Richie Long

FRIDAY NOVEMBER 15 – READING

CHECKPOINT CHARLIE – MUZIK NIGHT Alleycats Live, Gun Street

0171-486-1877. 9-4am. £10 non-members/£8 members

DJs Laurent Garnier (7-hour set), Richard Ford, Pierre and Stripe

Our sponsors, DNA alcoholic spring water, are giving away a crate of their rather unique drink. To win, just answer this question. Which top (!) french producer is partly responsible for BBE's "Seven Days And One Week"? Send your name and address on a postcard to: DNA Giveaway, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS. The first one out of the editor's sock wins. All entries must be received by Friday, October 25. You MUST be 18 or over to enter!!

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RED SNAPPER

Surfers Against Sewage Ball, St Agnes

Red Snapper's album, "Prince Blimey", has been met with the sort of mass bout of head-scratching that would usually be reserved for the 243rd Frank Zappa or Mouse On Mars LP. Which isn't entirely fair, all things considered. Listen again and "Prince Blimey" is everything Madness or The Specials would have been if they'd grown up on a Sensimilia plantation run by an ageing Phil Spector. It's maddeningly brilliant, frustratingly different and bewilderingly out of time. Every time I listen to it, I ask myself exactly which tide Snapper are trying to swim against. Crescendos in all the wrong places. Smoke-wreathed meanderings through the back alleys of ambience. Big band blow-outs like Joe Loss And His Big Big Boozy Band on speed. Sounds great, but not too sure about the fit, sir. You see, Red Snapper's world is one entirely of their own creation. And one can't help but think the movies they're soundtracking have only been viewed at very small private cinemas so far.

Earlier this year, in the intimacy of Ronnie Scott's, they acquired an urgency. Insurrection hung in the air as they attempted to blow back the cobwebs of jazz's trusty, dusty veterans and darn it if they didn't achieve it. Tonight is a little different. Tonight is party night. 1,000 surf dudes and dudesses thrashing their hedonistic hides to kingdom come in aid of anti-pollution campaigners, Surfers Against Sewage. It's a major production and, after hours spent chasing the perfect rip-tide, all they want to do is get ripped. To the max, man.

So the Snapsters dreams of transporting their delegated audience to a world of deep-fried funk fantasies is about to be shattered. Refusing to be intimidated, they set off at their own pace with leisurely strolls through "Last One", "3 Strikes And You're Out" and the original of "Hot Flush". It's a cool start, cool enough to draw a rag-tag crew of what look like extras from "The Blues Brothers" onto the dancefloor. Looking up, all they can see are four indistinct wraiths enveloped in mists of blue smoke. Richard Thair a blur behind his drum kit. Ali Friend attacking his double-bass like an octopus in a three-way scrap. Sax-player Ollie almost invisible at the back, great shrieks of brass coming at you out of nowhere.

The longer it goes on, the fiercer it gets. By the time we get to the live Sabres' remix of "Hot Flush", hot-stepping has made it onto the surf agenda and a minor triumph has been achieved. And let's not forget that Red Snapper are probably the first band ever to actually work out how to perform someone else's remix live.

But the boys don't make it easy on themselves. With no real focal point (Anna Haigh no longer performs guest vocals) and a soundtrack which resembles psychedelic beat-punk one minute, lazy stoner funk the next, the insatiable party demands of this crowd are never going to be truly satisfied. As the final strains of "Get Some Sleep Tiger" fade out, you cannot help feeling that, tonight, Red Snapper were a singularly striking breed of funky fish swimming in the next door neighbour's goldfish bowl.

Calvin Bush



Pictures: Piers Allardice

12.10.96
angel moraes
ashley beedle
deli-g

19.10.96
ron trent
kerri chandler

26.10.96
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robert owens
dave pearce [radio 1]
pete + russell + jools
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allister whitehead
frankie foncett

09.11.96
dave angel

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pat barry
chris duckenfield
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01st NOV K-Klass ★ Nick Warren [Way Out West] ★ Alan Stevens

08th NOV Daniele Davoli ★ Mike Cosford [Club Classics] ★ Adrian Luvdup

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with John Kelly ★ Jim "Shaft" Ryan ★ Luvdup [4 Hr. set]

22nd NOV Allister Whitehead ★ Tom Wainwright ★ Adrian Luvdup

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Pics: Jamie B

RETURN TO THE SOURCE

Liberty Science Centre, New Jersey, USA

NEW York has changed an awful lot in the last few years. Smoke-free restaurants and Singapore-style drug laws, as well as a tyrannical Mayor (a man who is fundamentally opposed to "rave" events) characterise a city which seems to have plumped for control over freedom. The city that never sleeps has started going to bed early.

Return To The Source, the promoters of the first ever major NY trance event, are unphased by such trends. After being refused a New York license, these Goan warriors simply switched their invasion to the Liberty Science Centre in New Jersey, a vast state-of-the-art museum. The centre only has two drawbacks. One, smoking is banned inside the entire complex and, two, so is drinking.

Tonight's journey into trance begins at 10pm sharp and by 1am approximately 4,000 dummy-sucking, baseball cap-wearing, teenage skate kids have made it past security guards, leaving a further 2,000 still locked outside.

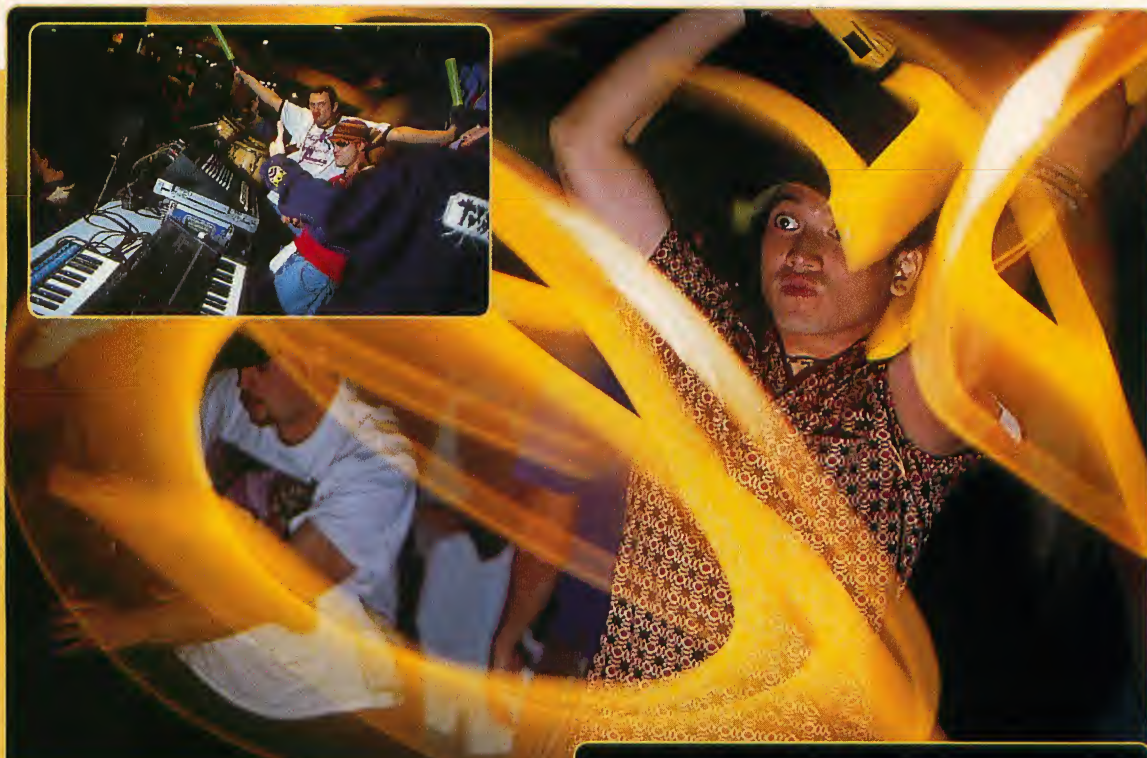
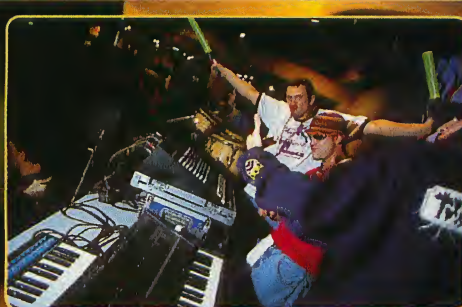
Swarming up and down banks of escalators, the crowd shifts between watching live sets from Hallucinogen and Doof, and entertain themselves by performing hugely impressive breakdance routines. Tobacco fiends find some respite on a viewing deck with picture postcard Manhattan skyline views, but otherwise it's a smoke-free, alcohol-free zone.

By 3am, The Source's magic is clearly starting to work. Mark Allen ditches his DAT machine for classic vinyl and delivers an A-Z of trance. Upstairs, New York jocks such as Tom Grinn and Soul Singer are scratching and mixing to packs of euphoric homeboys.

Unfortunately, the two highlights of tonight's event coincide. As Tsoyoshi causes absolute mayhem with a set of awesome power, Carlos, a New York DJ of phenomenal technical ability, demonstrates his art two floors above. When the systems are switched off simultaneously at 5am, mass hysteria takes hold.

This massive crowd of teenage mall rats are clearly up for it and the US return of Return To The Source looks guaranteed.

Jonny Adderley



ADAM F

Promised Land @ The End, London

THERE'S something quite supernatural about the geometry of circles. Perfectly-formed cycles and connected wholes, they represent an incredibly powerful source of energy. And it is this quality which manifests itself in the concentric revolutions on Adam F's freestyle drum 'n' bass classic of the same name.

Since we know that what goes around comes around, circles would seem to be a microcosm of real-life loops. And so, after playing with stadium soft rock act Moody Blues at the age of 17, a now slightly older Adam F is back behind the keyboards once again. Except, this time, the tinny synths have been exchanged for the jazz-centric sounds of drum 'n' bass, while the moshing groupies are replaced by The End's cool club crowd, which on this occasion includes the likes of Darren Emerson, Ed Rush and

Goldie's vocalist, Lorna Harris.

Not only that, but having recorded the funk-fuelled "F-Jam" live in the studio, it is only part of a natural cycle that Adam F should now be jamming the very same track live on stage.

Spearheaded by Goldie's remarkable ground-breaking Metalheadz tour and continued by the likes of PFM at Logical Progressions up and down the country, the idea of re-interpreting digital sounds into live instrumentation none the less remains something of a challenge. And this may explain why tonight's Adam F set is restricted to a two-track taster.

Rejecting two-bar looped-sample scams, Adam F strikes out with a valid attempt to reinforce his funk-based roots, featuring naked bongos, sax, cornet, bass and guitar. First with "F-Jam" and then the freestyle jazz funk of "Circles", the son of a Seventies glam-rock star and his five-strong backing

band create utterly mesmerising liquid transmissions, where deep jazz blues, elongated sax and heavy bass become gorgeous extended free-form ellipses. Temporarily becoming unstuck, the bass breaks carry the flow into sub-sonic

tones, as strobes lights stutter across the constantly rippling floor.

A snatched glimpse of something truly potent, it's the raw edges and the human imperfection which give Adam F soul.

Rachel Newsome



Pics: Melanie Cox

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TIP

Now exclusively distributed in the UK by Pinnacle

left to right: Corrina Joseph,
Simon Ratcliffe and Felix Buxton

fortune cellars

After moving your world with their production of Summer Daze's 'Samba Magic', bumpin' house sensations **BASEMENT JAXX** are now out to prove there is more than one side to their musical coin

OUTSIDE THE CLUB, THE COOL OF THE NIGHT SLOWLY SWEEPS AWAY THE warmth of the day. Inside, away from the scorching beaches and melting ice-creams, the sound of summer is burning up the dancefloor. A soaring piano melody with more kick than a South American heatwave pushes the sweat-soaked bodies into overdrive. When the bassline finally arrives, all hell breaks loose.

The record doing the damage is Summer Daze's "Samba Magic". Produced by the Basement Jaxx duo of Simon Ratcliffe and Felix Buxton, like De'Lacy's "Hideaway" or Todd Terry's mix of Everything But The Girl's "Missing", it oozes the kind of party-cool which has everybody going totally doolally. And as well as being one of the biggest house tracks of last year, it is concentrated clubbing in its purest form.

"The recording of 'Samba Magic' was actually pretty spontaneous," says Simon. "We'd just completed our 'EP2', a record which we'd worked really hard on, so after the intensity of that we just thought, 'Let's do a DJ cut, let's just have a good time and see what happens'. The main part of the track was started and finished within the space of an evening. ➔



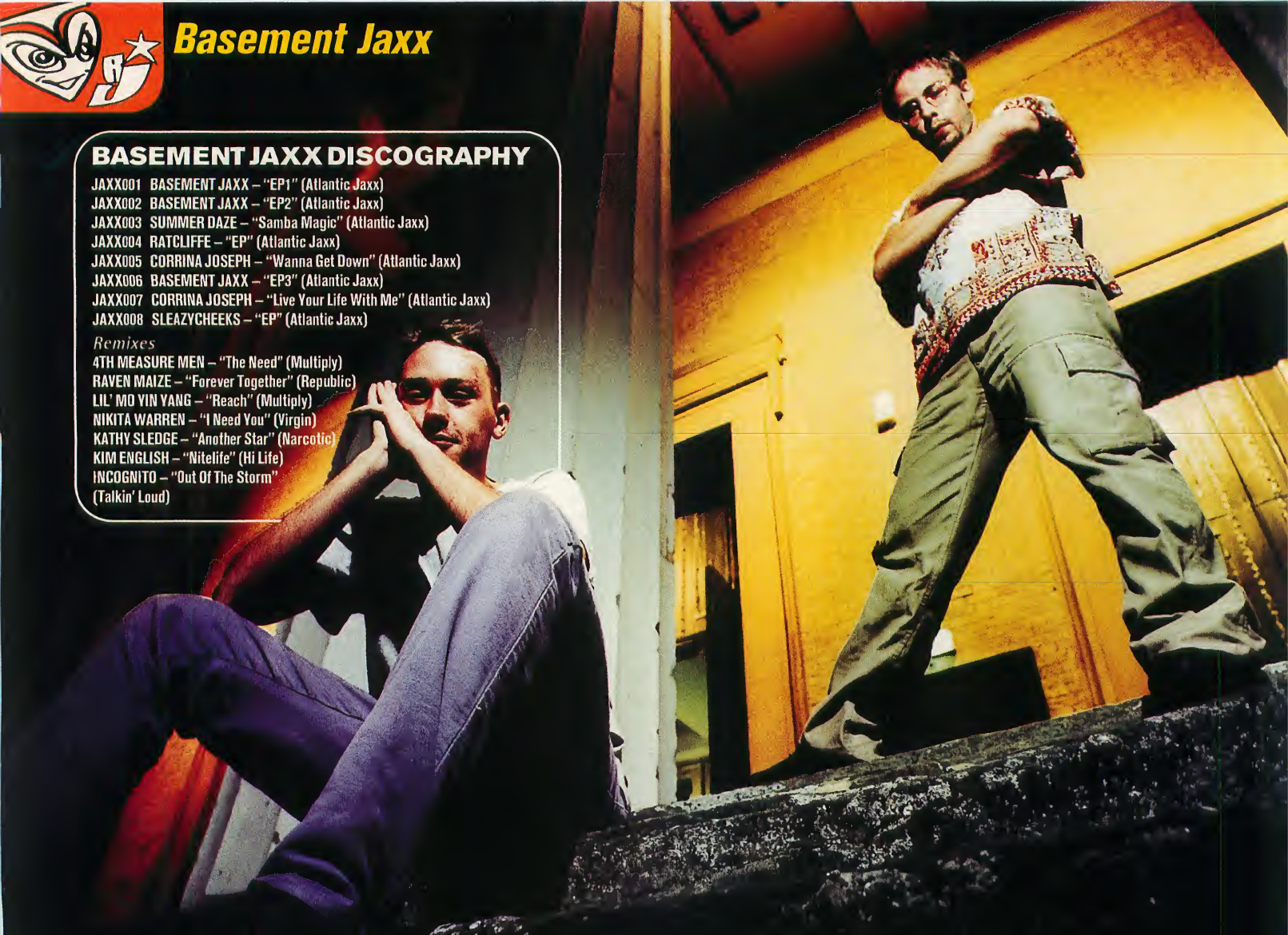


BASEMENT JAXX DISCOGRAPHY

- JAXX001 BASEMENT JAXX – "EP1" (Atlantic Jaxx)
- JAXX002 BASEMENT JAXX – "EP2" (Atlantic Jaxx)
- JAXX003 SUMMER DAZE – "Samba Magic" (Atlantic Jaxx)
- JAXX004 RATCLIFFE – "EP" (Atlantic Jaxx)
- JAXX005 CORRINA JOSEPH – "Wanna Get Down" (Atlantic Jaxx)
- JAXX006 BASEMENT JAXX – "EP3" (Atlantic Jaxx)
- JAXX007 CORRINA JOSEPH – "Live Your Life With Me" (Atlantic Jaxx)
- JAXX008 SLEAZYCHEEKS – "EP" (Atlantic Jaxx)

Remixes

- 4TH MEASURE MEN – "The Need" (Multiply)
- RAVEN MAIZE – "Forever Together" (Republic)
- LIL' MO YIN YANG – "Reach" (Multiply)
- NIKITA WARREN – "I Need You" (Virgin)
- KATHY SLEDGE – "Another Star" (Narcotic)
- KIM ENGLISH – "Nitelite" (Hi Life)
- INCOGNITO – "Out Of The Storm" (Talkin' Loud)



"We then asked a couple of Spanish friends of ours to come along and do a bit of hollering over the top," continues Simon. "We got a few beers in, turned the music up and told them what we wanted them to do. They didn't need encouraging, they went for it straight away. Felix was on the desk, tweaking it here and there, and we recorded everything. By the time the session was over, we had a track which was 45 minutes long. We went home at the end of the night, had a meal, listened to what we'd done, put all the good bits together and that was that."

AN EVENING'S WORTH OF CUTTING UP AN OLD JAZZ RECORD (AIRTO'S "SAMBA DE Flora", as the spotters will probably already know) and Basement Jaxx had secured the sort of club hit most house producers can only dream of. From there, of course, it wasn't long before the remix work started to flood in.

But unlike others in the same position, Simon and Felix have not towed the party line. While most of the labels who approached them for potential remix work were "into that 'Samba Magic' vibe", Basement Jaxx refused to churn out pale imitations of their monster tune. Instead, radical reworkings of cuts such as Lil' Mo Ying Yang's "Reach" and 4th Measure Men's "The Need" followed, cuts which further proved they were a force to be reckoned with.

Since then, the duo have licensed "Summer Daze" to Virgin, they're spinning once a month at Claudio Coccoluto's club in Italy, they're mix-swapping with Roger Sanchez and, as if all of that was not enough, their Basement Jaxx club nights in London are going down a storm.

"It's been crazy," says Felix. "Just about every DJ I respect has called us up. It started with Ashley Beedle, then Tony Humphries and Louie Vega. We were chuffed to bits when Louie got in touch. That's when we realised we were doing something right."

The list doesn't end there, though. Deep Dish and DJ Sneak are also fans. Even so, Basement Jaxx aren't interested in only turning out thumping club tunes. Which is why they've recently been working with vocalist Corrina Joseph. They're looking to expand their horizons into a world which house producers usually look down their noses at, the world of r&b.

"I know a lot of house people don't like it, but good garage and good r&b records

are basically the same," shrugs Felix. "As far as I'm concerned, somebody like Puffy Coombs is on a level with Masters At Work, he just has a different vibe."

"With Corrina, we want to make songs rather than club tracks," adds Simon. "The next project we're working on is a ballad, so there won't be any beats. Seriously. It's probably not the hip thing to do, but we don't actually care. Between us, we have a lot of different influences, which is why we are trying to avoid having Corrina seen as a garage artist or an r&b artist or whatever. We just want to make good records. And doing songs helps to keep us fresh for the house stuff, too."

WHATEVER IT IS SIMON AND FELIX ARE DOING, IT'S CERTAINLY WORKING. MORE and more major labels are pushing the remix dollar in their direction and those same large companies are also interested in signing Corrina.

The duo's club, on the other hand, is about as far from corporate as you can get. Held in a small venue in Brixton with occasional guests like Dimitri From Paris, it's not exactly what you would call a superclub.

"It's just the vibe Simon and I prefer," offers Felix. "Rather than one of those big, slick clubs where everyone comes dressed to impress and nobody is there to simply lose their minds to the music. I think it's nicer when you have a crowd who are really into the music. You get a better atmosphere. I look back to clubs like Dingwalls, where the atmosphere was brilliant. People weren't messed-up or out of it, they were just an open-minded bunch of people who were into dancing."

Producers, DJs and club runners, the Basement Jaxx boys appear pretty much unstoppable in each and every field.

Is there no end to their talents?

"As soon as you stop feeling the music, that's when it's over," states Felix. "Music has to touch you in some way. Whether it makes you feel happy or sad, whether it makes you want to go crazy or lock yourself into a little groove, it has to touch you. When it doesn't, that's the ultimate end."

Summer Daze's 'Samba Magic', with remixes from Basement Jaxx and DJ Sneak, is out now on VC Recordings. The next Basement Jaxx party takes place on October 19 at The Brix, St Matthew's Church, Brixton, London

distributed by 3m/sony

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LOGIC BEAT

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DAKOTA

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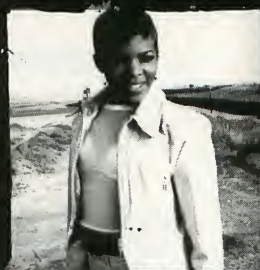
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Growing up with the dance explosion and nurtured by the sounds of India, a new generation of young Asians are finally beginning to make a musical impact

THE DEEPLY PUNGENT SMELL OF SKUNK HANGS OVER THE STEAMING BASEMENT DANCEFLOOR.

Homeboys in regulation baseball caps, US sportswear and chunky trainers, are drinking beer from plastic cups and practicing their "Don't fuck with me" glares. The few girls present smile flirtily as they bump and grind to the slamming drum 'n' bass, but interaction between the sexes is minimal. The girls dance in pairs and the guys hang in groups. Violence seems more likely than romance.

Hot & Spicy, a Tuesday session at The Limelight, is one of the few bhangra clubs still running in London. Defined by the Oxford English Dictionary as "A type of Punjabi folk-dance for men, a style of music combining Punjabi folk music with rock 'n' roll or disco", bhangra was meant to be the next reggae. But Apache Indian and countless lifestyle articles heralding the imminent mainstream arrival of Asian music don't appear to have made any difference.

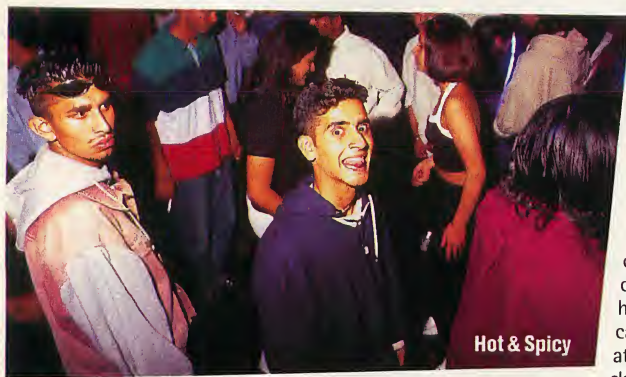
Three years after the hype, bhangra is almost invisible. Jas Singh from Babylon Zoo is the only new Asian pop star and Asian fusion, the trend-spotters perennial "next big thing", remains just that, the *next* big thing.

SO IS ASIAN FUSION A TRULY INNOVATIVE STYLE OF MUSIC? DOES AN ASIAN SCENE ACTUALLY EXIST? The answer to both these questions is a resounding "Yes", but whether the music will cross over to a mass market remains to be seen. If it does, bhangra probably won't figure in the equation.

"Many girls don't come to bhangra clubs because of the fights," explains Ravi, who's been a regular at Hot & Spicy since it opened and also used to frequent Bombay Jungle at The Wag, one of the first nights to cater exclusively for Asians. "The problem is, when some guys get drunk they jump on girls. That's why the girls dance in pairs. It's even worse at bhangra gigs. They can kick off big time."

Hot & Spicy's promoter, Mitz, is well aware of the reputation bhangra has acquired.

"There has been violence on the scene, particularly at bhangra gigs, and there are lots of gangs," he admits. "That situation is changing, though some of the guys at bhangra nights can be very backwards, grabbing girls and pinching their bums. And if girls don't enjoy the atmosphere, they won't come back."



Hot & Spicy

in remixes and productions, as opposed to being a traditional musician.

"I'm not the guy who holds the microphone, I'm more like a Soul II Soul or a C&C Music Factory operation," says Bally. "The message I am putting across is that Asian people have higher ambitions than simply opening up corner shops and we don't all play tablas. Our records are as trendy as those by Western artists. It's just that there's recently been a big surge in demand for Western music among Asians. Ragga and hip fusions are what the kids want, as well as fusions with Western music."

ONE OF THE BIGGEST NAMES ON the Asian music scene is Bally Sagoo, who has sold well over 20 million copies of his eight albums released to date. His debut album alone has now sold two million bootleg copies and his latest offering, "Rising From The East", has received an official commendation from the President of India!

Despite his success, Bally has continued to live in his home city of Birmingham, where he started his recording career while working at Dixons. His main skills, though, lie

deadly serious.

"The attitude now should be one of, 'I can go clubs, I can see what's happening and I can do it better than the white man. I can do it better than the black man, too!'. And that is actually a difficult statement for young Asians to make."

The most prominent artist signed to the Outcaste label is Nitin Sawhney who, although not as outspoken, is largely in agreement with Shabs.

Of all the new Asian artists, Talvin Singh has become the number one name to drop. He also happens to be a tabla player and a man who is dismissive of Bally Sagoo's significance.

"We've heard that tune before, play another one," he says. "Music is not about the sound of any particular instrument, it's about the attitude you have towards playing it. I play a traditional instrument, but it doesn't dictate my sound."

"In the East, there has always been an acceptance of music for the mind, while in the West, popular music has generally taken a more narrative form," he continues. "Now, however, dance culture has exposed the West to mind music."

Talvin runs a club called Anokha at London's Blue Note, with regular performances from upcoming acts like Nitin Sawhney, Earth Tribe and State Of Bengal. In the past, he's played alongside Courtney Pine and he has recently worked with Björk and Massive Attack. For him, the rise of drum 'n' bass has been a key development.

"I began my career on the experimental jazz scene, but I didn't release any material until drum 'n' bass came along," he notes. "Drum 'n' bass was the first type of new music I felt comfortable with. Trance, for example, was unable to offer me enough freedom."

Talvin's reference to trance highlights an important feature common to a lot of today's Asian artists, namely their full participation in Western club culture. There's more than a little irony in the fact that Goa, trance's spiritual home,

was put on the dance map by white Europeans.

"When the Goa scene started, the people partying were very racist towards the local Asians," claims Farook Shamsher of trip hop/techno experimentalists Joi. "They all just wanted to get off their heads and have raves down on the beach. But in my opinion, that had nothing whatsoever to do with Goa. The place has had an East/West fusion going back centuries, back to the days when it was a Portuguese colony, and the hippies and New Age people are basically bringing back all these ideas and traditions. Many of them are getting misinterpreted, but at least people are learning something."

DESPITE THEIR WHOLESAL EENDORSEMENT OF EVERYTHING INDIAN, CLUBS such as Megatripolis and Return To The Source still attract relatively few Asians. They are, however, bringing a fresh aspect to Asian music. Credibility.

"Goa trance is just about white people accepting Asian culture," agrees Shabs, who runs Outcaste Records. "Music is a fundamental part of that culture and a lot of young Asians are starting to think, 'Fuck it, we live in a society where people want to get off their heads all the time, so why shouldn't we do the same?'"

However fiery his rhetoric might be, Shabs has no intention of creating an Asian NWA. But he is

heads all the time, so why shouldn't we do the same?"

deadly serious.

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"Young Asians are starting to think, 'We live in a society where people want to get off their heads all the time, so why shouldn't we do the same?'"

"When I was at school, I had loads of trouble from white people," he says. "But I'm not bitter, I don't want revenge. I'd rather say, 'What we are means something and we have an advantage because we can see two perspectives'. It's about empowerment, freedom of expression and feeling comfortable with what you are. It's about having pride."

FREEDOM OF EXPRESSION AND FEELING COMFORTABLE WITH YOUR OWN IDENTITY ARE ideas derived from Western culture. Traditional Asian culture, on the other hand, seems to have been a major factor in preventing the development of British Asian music.

"Family structures and backgrounds have largely held us back from entering the music business," explains Aki from FunDaMental, who also runs Nation Records. "Everybody in the Asian community loves music, but they hate musicians. To be a musician is frowned upon because it's not seen as a credible career. It's better to be a paedophile Asian lawyer than a musician."

Asian culture is also perceived as discriminating against women. At least in Western terms. But Natacha Atlas from Transglobal Underground, despite being of Arabic origin, is unquestionably a key player in the Asian music scene.

"The whole question of discrimination against women is also about class," she declares. "If I were to return to Egypt, I would not be permitted to be a dancer and a singer at the same time. I'd be degrading myself by doing that because singing is considered more respectable than dancing."

Over the last couple of months, Transglobal Underground have come under attack from Black Star Liner, another of the new wave of Asian acts. The latter's biog states, "Black Star Liner are not emblems of pan-culturalism, they're not musos, they're not on Real World Records and they're not Transglobal fucking Underground".

Black Star's Choque Hussein also mocked Transglobal in "NME". But he himself has experienced family disapproval at his interest in music as a career.

"I had to wait until my parents went off on holiday before I bought my first guitar," recalls Choque. "When they came back two weeks later, they told me to get rid of it."

"I think it's the artists on the cutting edge who are going to break through and show the way forward for others," he continues. "I have had Asian artists say to me, 'Black Star's album is great, but we'd never dare to make such a record'. When I ask them why not, they say that they need to make mainstream music to reach a wider audience. But I believe you can increase your audience by adding an edge instead of removing it. Lots of artists start out being experimental and then sell out. That's not my intention."

WHERE YOU ARE GEOGRAPHICALLY SEEMS TO BE ALMOST as important as where you are musically. Choque is based in Leeds and doesn't foresee leaving his home town.

"There are too many outside influences in London. Leeds, Birmingham and Bradford all have big Asian communities, and to think that great music won't ever come out of these places is obviously ridiculous."

Bally Sagoo uses the same kind of logic to justify why he remains based in Birmingham.

"I was born in India, but I would never leave Birmingham. It's the capital of the bhangra industry and I have to be here to understand what's happening."

Regardless of where the artists are based, music industry forces are lining up for a slice of the Asian action and Bally's label, Sony, are at the front. As you read, they are planning to release a compilation album put together by Earth Tribe and featuring the likes of Talvin Singh, Jagz from The Aloof and Bedouin Ascent.

"The artists on this record don't come from that bhangra cliché of mixing Punjabi folk music with a bit of swingbeat or some ragga," explains Earth Tribe's Sanjeev Varma. "We are from the dance scene, not the bhangra clubs. But we're still using our Asian roots in our music."

FOR ALL OF THE HIGH HOPES, WHETHER EAST/WEST FUSIONS WILL BREAK THROUGH TO the mainstream this time around remains to be seen.

"People have been doing Asian/Western fusions for a long time," says Ritu, a female DJ who has been playing various forms of Asian music since 1989. "This is not exactly a new idea. But it's only really been one group here or one jam there. Now, however, there is a much larger collection of people all pulling in roughly the same direction."

While this cannot be denied, many of those involved in the current Asian scene are the same names which kept popping up the last time it was touted as "the next big thing".

So is there really anything different now? Aki hits the nail firmly on the head.

"Because there's more creativity and experimentation now, greater success will follow," he states. "There's no point in me saying, 'Asian music is the best', because for a long time it wasn't. If the music is rubbish, it won't sell, no matter what colour you are."

So the question is not if but when. With India's CD-buying market growing steadily on a daily basis, Bally Sagoo may soon find himself joined by a whole posse of former ravers having their albums blessed by Presidents.

WHO'S WHO

BALLY SAGOO

Having sold over 20 million records, Bally is the Oasis of Indian music. Now remixing Hindi scores, he's just released his new album, "Rising From The East".

TALVIN SINGH

A leading light of the scene since the start, Talvin runs Anokha at London's Blue Note and has collaborated with the likes of Björk and Massive Attack. He is planning a compilation for his own label, Omni, and recently signed a licensing for India.

NITIN SAWHENY

Signed to Outcaste Records, Nitin's latest album, "Displacing The Priest", is a complex affair which features contributions from JC-001. Critically speaking, Nitin is already a god.

BLACK STAR LINER

"Yemen Cutta Connection" is the debut album from Leeds' finest. "The Guardian" proclaimed it their dance album of the week and compared the band to Portishead. Choque used to be a tax inspector, fact fans.

JAZZY B

A 21-year-old Canadian whose youthful image is going down well with younger audiences. A rising star.

MALKAT SINGH

The Elvis of bhangra with a reputation for spectacular stage shows, Malkat came to Britain from the Punjab 10 years ago.

THE SAFRI BOYS

A Birmingham outfit specialising in traditional bhangra.

JOI

Brothers Rarouk and Haroon Shamsher, have just put out their "Bangladesh" single through Nation Records. It's their first release since 1992's "Desert Storm".

FUNDAMENTAL

Frontman Aki, aka Propagandi, also runs Nation Records and is famously outspoken. FunDaMental released their fiercely political debut album, "Seize The Time", around two years ago. A little surprisingly, Aki was a founder member of Southern Death Cult, the seminal goth band of the early Eighties.

AS KANG

One of the original names from the Punjab.

EARTH TRIBE

Sanjeev Varma and Sanjeev Rupal make up this band, who can often be seen performing at Talvin Singh's Anokha club.

OTHER KEY NAMES

Loop Guru, Transglobal Underground, Detrimental, Asian Dub Foundation, Bedouin Ascent, Ray Carless.

Anokha at the Blue Note



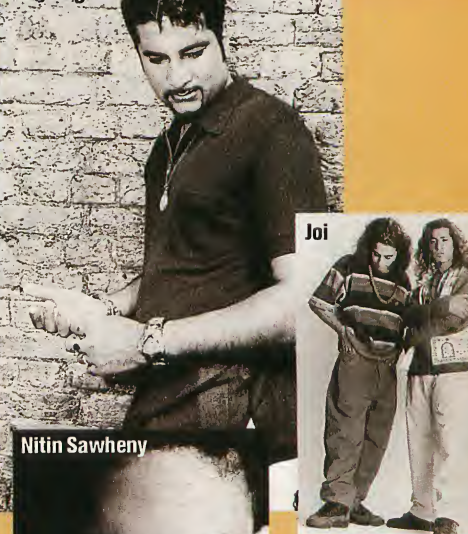
Aki

Natasha Atlas

Black Star Liner



Bally Sagoo



Joi

Nitin Sawheny



DJ Ritu



Anokha at the Blue Note



-->Emmanuel Top<--

> Spherique <

[Sferik]

> Single <

Out Now
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> Asteroid <



> Album <

21 October
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Four years after the classic 'War Of The Worlds' single, **KENNY LARKIN** mulls over some of the finer points of his work and life in the light of the imminent **Dark Comedy** album, 'Seven Days'

It's around two years since you were shot and almost killed in your own home. Has that incident continued to have an effect on you?

"In some ways, it's had a profound effect. In others, it's had almost none at all. I grew up in Detroit, so I've always tried to be careful and avoid being in the wrong place at the wrong time. That hasn't changed. The shooting is still the only violent incident I've experienced, but I now keep a gun in the studio at all times. Isn't that sad? I don't even want to think about what happened that night ever happening again."

Why has it taken you so long to resurrect the Dark Comedy project?

"I always wanted to release a follow-up to 'War Of The Worlds', it seemed to be such a favourite with people, but I somehow just never got round to it. I only focus on one or two projects each year because I find it difficult to record if I don't feel inspired. I'm not one of those guys who just cranks out track after track. I take my time and make sure I've got it exactly the way I want it before I even think about releasing a record."

What are the differences between the Dark Comedy material and the music you release under your own name?

"The Dark Comedy stuff is obviously more minimal. It has a slightly darker edge in comparison to the more melodic-based Kenny Larkin material. It's less obviously jazz-influenced, too. But the projects are still related. They are simply two sides of the same coin."

This year, you've also resuscitated your Art Of Dance label, first with the "Exhibits" compilation and now "Seven Days". What made you decide to do this?

"Art Of Dance has just been dormant over the last four years. It has always been my intention to get it back up and running. At one point, whenever I was being interviewed, people would always ask me why I didn't put stuff out on Art Of Dance and I'd say that I wanted to build up my studio before concentrating on the label. I've spent the last six months trying to get my custom-built studio finished and, now it's done, it seems like a good time to take care of unfinished business at the label."

Your new studio appears to have everything, from a state-of-the-art recording desk to state-of-the-art synthesiser technology. It is also fitted with a vocal booth. Does this mean you're going to be working with singers or are you planning to unveil the Larkin tonsils?

"Well, I sing, but I'm not sure if the world is ready for Kenny Larkin singing on his records! But I think there might come a point when I want to move into production in various ways and having a vocal booth put in the studio just makes that situation more flexible. It also expands the possibilities for anyone else using the studio. There are still a lot of great singers in Detroit. You can't ever forget about Motown!"

As well as the Dark Comedy album, you have also been working on a new Kenny Larkin album for R&S. How is that progressing?

"I'm about three-quarters of the way through it. I couldn't tell you when it will be finished because I can't go into the studio and write new material if I don't feel inspired. I don't want to be a mechanic, putting bits of music together without any feeling or content. It could take another month or it could take another year."

Since the release of your first album in 1994, you've witnessed some significant changes in dance culture. Any regrets during that time?

"Only that, where Detroit techno is concerned, people are still content to look at the surface of the music instead of going deeper. They focus on the sounds instead of what the music means. They're like 'Oh, you're still using that DX100 patch'. But there is more to music than simply sounds. People ask 'Is it innovative?' rather than 'Does it say anything to me?', or 'Does it touch me?'. A lot of people have been getting the wrong message. At its heart, Detroit techno is a deeply emotional art form which you can dance to, or make love to, or just listen to. It will take you to special places and, as time passes, I think more and more people are catching on to that."

words **Tim Barr**

Dark Comedy's 'Seven Days' is out this month on Art Of Dance



HOUSE OF LIMBO TRILOGY

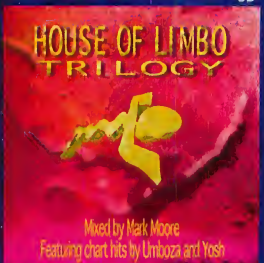
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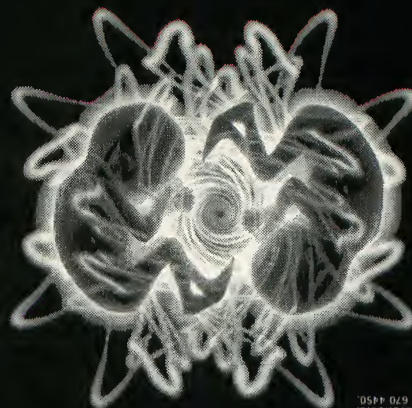
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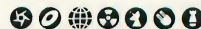
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MIX ALBUMS, REMIX ALBUMS AND VINYL SOUND CLASHES. DOUBLE PACKS and triple packs. House, techno, jungle and garage versions.

As the dance industry has grown, the remix has become accepted as an integral part of the machinery. From its roots as an artistic reinterpretation to its fate as a marketing tool, a different version of a track is very often the vital oil in the cogs.

But the increased significance of the remix also has a negative side. With some producers and DJs now concentrating on the extremely lucrative business of reworking tracks for major labels, the standard of their work seems to have plummeted as fast as their prices have gone up.

There is an alternative to this, though. The mix swap is increasingly popular with those who just want show their respect for other artists and imprints. So instead of producers simply churning out disposable additions to the throw-enough-shit-at-the-wall triple packs, they're actively involved in exploring the original art of the remixing process. An art which revolves around reinterpretation rather than remuneration.

IT'S NOT, HOWEVER, A NEW PHENOMENON. As Ali from Deep Dish points out, it's actually been going on for years.

"We've already swapped with people such as Carl Craig, Ashley Beedle and BT, and we are now working on a mix swap with Global Communication. It really is an excellent way of experimenting and keeping your name in the underground arena."

In a lot of ways, the mix swap is the backbone of the international underground. From techno to house and through the various different ranks of the downtempo scenes, the cross-fertilisation of ideas is essential to creative growth. But it seems that only now has this practice become particularly prevalent.

Other Records' recent "Planet Jazz" collection, for example, featured numerous swaps. Nottingham's DIY crew have long had a policy of exchanging mixes as a part of their free information ethos and imprints like Cloak And Dagger have also bought into the idea of mutual freebies. Muzique Tropique, the Scottish deep house label, have reciprocating mixes lined up from producers as diverse as Idjut Boys, Motorbass and Deanne Day from Andy Weatherall's Emissions stable.

"I played Andy one of our releases and he loved it so much that he suggested swapping mixes," explains Muzique Tropique's Kevin McKay. "As a result, Deanne did a mix for us and we got to do an overhaul of Two Lone Swordsman's 'Rico's Helly', which means Andy

has an opportunity to break into the deep house market."

Andy Weatherall is a name which has been associated with the mix swap concept for some time. Think back to Jah Wobble's "Bomba", which came out on Junior Boys Own in 1990. Other top jocks who have been involved with the practice include Roger Sanchez, who recently exchanged with London's Basement Jaxx. He even apparently suggested the swap himself because he knew Basement Jaxx didn't have much money available at that time. As a result, a relatively small label can now boast of a mix which raises their

status considerably and, in return, Roger is able to be a bit more experimental.

Sally Rogers from Other describes mix swapping as "a modern business practice". But a remix isn't always exchanged for another remix.

"We sometimes do mixes in return for licensing arrangements in another territory," she explains. "Or perhaps we'll exchange a mix with a label who fares a bit better in the singles market than we do. They will then be invited to put a track on one of our albums, which is where we do best."

"The remix swap is very good for the small label and for the producer," says Ali from Deep Dish. "It avoids all that legal and money bullshit. It sets up a foundation for a working relationship between the different parties and takes away the pressure of having to get a chart placing which comes with remixing for a major label."

Nevertheless, in every way, we are talking about a business arrangement. When Andy Weatherall produced The Orb's "Oxbow Lakes", for example, his "fee" was an Orb overhaul of "Outer Body" by Innersphere, who happened to be on his label.

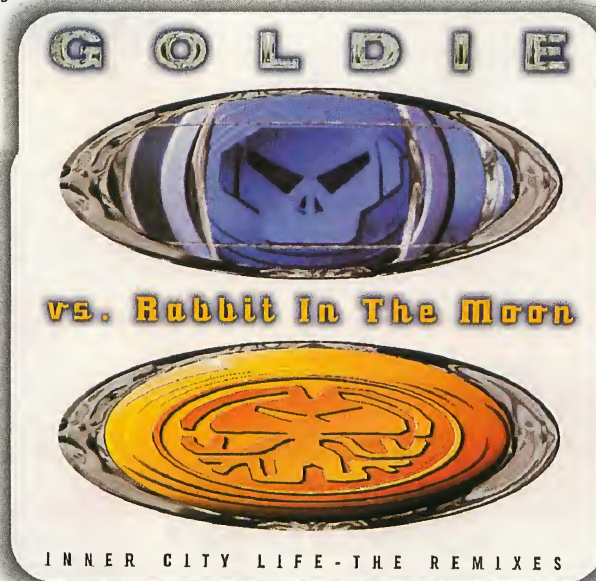
SO IS THE COST OF A REMIX FOR A MAJOR LABEL actually worth it? After all, we've established that

most producers feel somewhat restricted by the need to come up with something which will contribute to the record being a hit and are consequently more worried about commercial viability than innovation. This isn't always the case, though.

Some remixes have saved tracks and artists by breathing new life into otherwise dying cuts. Take Deep Dish's reworking of De'lacy's "Hideaway", a hardly startling original tune which was turned into a classic. MK's remix of Nightcrawlers' "Push The Feeling" is another example of a fairly dull original metamorphosed through the work of the remixer.

Even so, these examples are rare. The problem usually seems to be that very little thought goes into who should be brought in on extra-curricular duties.

"I'm sure that loads of people choose their remixers by going through the dance charts and seeing who's having big hits at the moment," notes James Barton from deConstruction. "Personally, I don't believe anybody apart from the original artist



should remix a track, unless they specifically want other people to do it."

This, of course, is ideal A&R from an artist's point of view. But there aren't many A&R men like James Barton and, when you're eager to make a living, the small print in the record contract which reads, "all remix costs will be recouped from the artist's net gain" does not appear especially important. It's only after your A&R man has signed away £10,000 for a mix which won't see the light of day beyond a couple of quick acetates for Pete Tong and Danny Rampling that you start to worry.

And even the so-called freebie mix isn't always totally *gratis*. Whether it's receiving substantial royalties or, in the case of The KLF's Jimmy Cauty, accepting the gift of an expensive armoured car in return for an overhaul of Black Star Liner's "Yemen Cuttuh Connection", the guy twiddling those knobs rarely goes away empty-handed. As such, unless you achieve a worldwide hit, the chances of recouping are pretty slim.

THERE ARE ARTISTS WHO HAVE BEEN ABLE TO EXTEND their careers to a far wider market through astute remix choices. Björk, Simply Red, Everything But The Girl and U2 have all notched up club crossovers over the last few years. The most infamous example of the career-saving remix is probably Andy Weatherall's amazing reworking of Primal Scream's "Loaded".

The list of failures, however, is longer. David Bowie's eye for clubland came a real cropper when he enrolled Leftfield to mix "Jump They Say". The result will surely go down as one of those versions best forgotten.

While David Bowie can afford the luxury of an expensive remix, what about those who can't? Just look at the fate of The Drum Club, who were sunk by the exorbitant remix costs incurred by an over-zealous A&R policy.

"It would be wrong to criticise the remixers for the amount of money they make," argues Deep Dish's Ali. "If a label is stupid enough to pay, then why shouldn't people make money? Anyway, most remixers only have about a year when they're trendy enough to command a lot of money, so they need to make the most of it."

Whether it's a cynical way of making money or just marketing a product, one thing is for sure. The plight of the remix as a creative force is an increasingly desperate one. No longer an especially worthy addition to an artist's arsenal, most remixes merely fire blanks at a perceived audience in the hope that someone out there is listening.

The movement towards mix swaps can be seen as extremely positive if it means those involved are offering inspired alternatives. And yet, not surprisingly, the practice has its cynics. If the swap is merely another form of currency, how long before one label says, "We currently offer swaps at three to one in our favour?"

"Forget all this togetherness bollocks, the only swap people are really interested in involves cheques," asserts one label manager who wishes to remain anonymous.

James Barton from deConstruction has an equally realistic viewpoint.

"Much like the big name DJ, the big name remix is soon going to die out," he says. "And the swaps will only work if people want them to. Ultimately, the people who'll kill the club scene are the ones who created it."

If you think of remixing as a microcosm of the dance world, this is very sobering. Mix swaps are one of the most positive signs club culture has seen in a long time, but unless the idea is treated as an important new medium with the potential to shape dance music and is afforded as much attention as the money-spinning ventures, the future of the remix is bleak.



I'M A REMODEL... AND I'M LOOKING GOOD

10 remixes which were worth the money

PRIMAL SCREAM - "LOADED" (ANDY WEATHERALL MIX)

The crown prince of the remix took a drippy guitar song, added a quick dose of shuffling beat cool and provided a way out of indie anonymity for The Scream. Oh, and the seeds for the band's classic "Screamadelica" album. My Bloody Valentine's "Glider" and Flowered Up's "Weekender" also appeared on Weatherall's "saved" list.

DE'LACY - "HIDEAWAY" (DEEP DISH MIX)

This average track with average appeal was radically transformed by the Deep Dish boys. A mix which put the swing into deep house and helped to revitalise an ailing scene.

EVERYTHING BUT THE GIRL - "MISSING" (TODD TERRY MIX)

One minute this was a laborious bedsit strum, the next it was an aching house lament which had our Tracey and Ben dripping soul from places they probably didn't even know existed. It certainly opened up new doors for a group previously stuck up a creative cul-de-sac.

NIGHTCRAWLERS - "PUSH THE FEELING" (MK MIX)

Everybody knows this. The dullest of dull M People-style funky jazz meets housey northern soul was given a delicious treatment which rocked the dancefloors as well as "Top Of The Pops".

BOBBY BROWN - "TWO CAN PLAY THAT GAME" (K KLASS MIX)

The version which Bobby Brown knew nothing about until it went ballistic. Although his swingbeat schmalz had been turned into

a hands-in-the-air house anthem, he couldn't really argue about it.

THE MANIC STREET PREACHERS - "LA TRISTESSA DURERA" (THE CHEMICAL BROTHERS MIX)

The glam punks hit breakbeat city and The Chemicals turned out one of their very best. Tom and Ed are said to have polished the mix off in only three hours, leaving them two days in a top studio to record their own stuff!

GOLDIE - "TIMELESS" (RABBIT IN THE MOON MIX)

Guaranteed to upset the jungle massive, Rabbit In The Moon's remake worked "Timeless" into a trancing house stomp. It just goes to prove that a good record can be translated into a million different beats.

TRICKY - "BRAND NEW YOU'RE RETRO" (ALEX REECE MIX)

Nothing like Alex Reece's usual stuff, he took "Brand New" and let it mess with his own mind a little to create a dark and stunning hybrid. A classic reinterpretation.

MEAT BEAT MANIFESTO - "MINDSTREAM" (ORBITAL MIX)

The Hartnoll Brothers grabbed the rough breakbeat original by the scruff of its neck and whipped it into a technoscape masterpiece which later became "Remind" on their own "Brown" album. Very cool.

"It would be wrong to criticise the remixers for the amount of money they make. If a label is stupid enough to pay, then why shouldn't people make money?"



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TORI AMOS

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Trunk Funkin' Mix)

JEREMY HEALY & AMOS

Stamp! (Original Mix)

STRETCH N VERN

present "MADDOG" I'm Alive (Original Mix)

HYSTERIC EGO

Want Love (Original Mix)

OUTRAGE

Tall & Handsome (Dex & Jonesey Mix)

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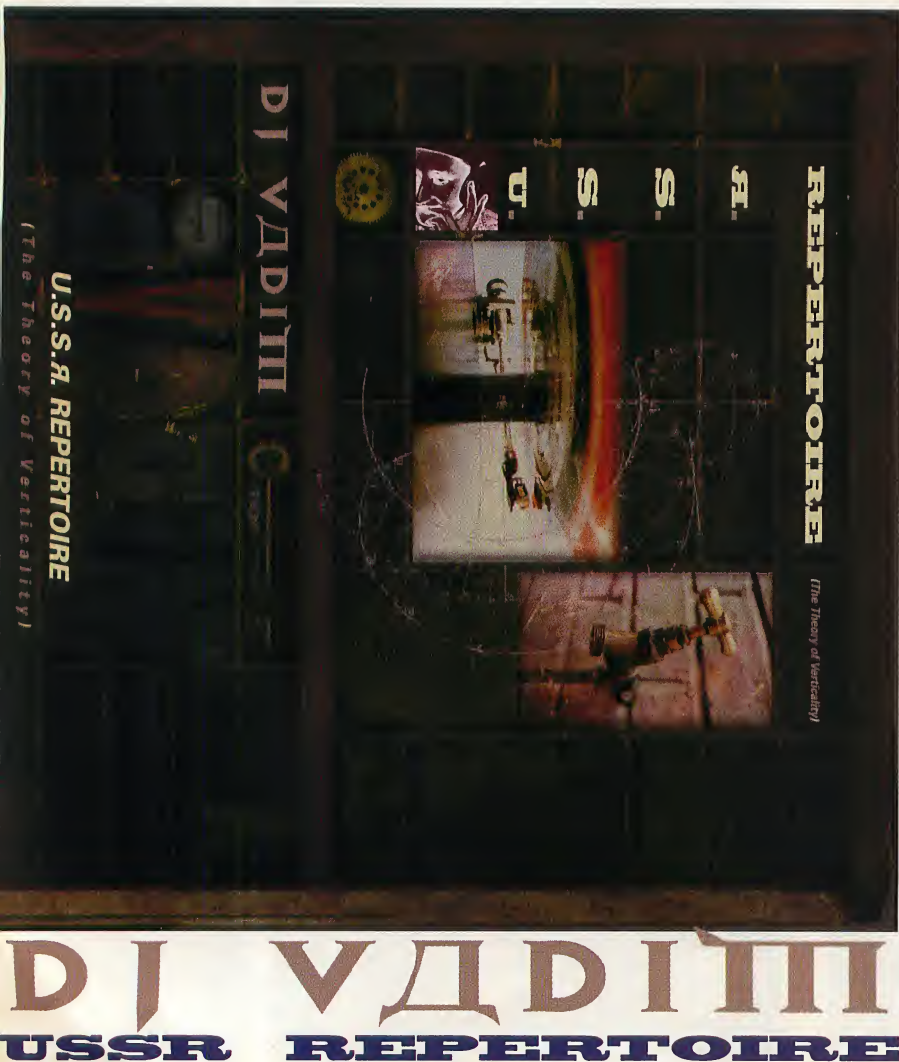
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NINJA TUNE RELEASE NEWS:

Sept 16 - DJ Vadim
'Aural Porstitution'
(12" & CD single)
ZEN 1245 / ZEN CDS45

Sept 30 - Funki Porcini
'Carwreck'
(12" & CD single)
ZEN 1247 / ZEN CDS47

Oct 14 - DJ Vadim
'USSR Repertoire'
(CD & 2LP)
ZEN 25 / ZEN CD25

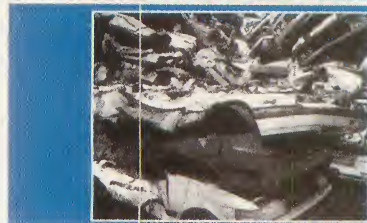
Oct 28 - The Herbaliser
'Flawed Hip Hop EP'
(12" & CD single)
ZEN 1246 / ZEN CDS46

Nov 11 - Coldcut
'Boot The System'
(12" & CD single)
ZEN 1248 / ZEN CDS48

NTONE RELEASE NEWS:

Sept 23 - Neotropic
'15 Levels of Magnification'
(CD & 2LP)
NTONE 17 / NTONE CD17

funki porcini



CARWRECK EP
Featuring Wagon Christ & Squarepusher mixes
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NEOTROPIC
'15 Levels of Magnification' (CD & 2LP)
...laundry for your mind...

charts

November 1996

THE MUZIK SWEEP

1 SETTING SUN	The Chemical Brothers (Virgin)
2 BLUE SKIES	BT Featuring Tori Amos (east west)
3 STAY GOLD	Deep Dish (deConstruction)
4 GIRL/BOY SONG	Aphex Twin (Warp)
5 ANOMALY	Libra Presents Taylor (Platipus)
6 CUBA	El Mariachi (ffrr)
7 OUT OF THE STORM (CARL CRAIG REMIX)	Incognito (Talkin' Loud)
8 FUGEES OR NOT	artist unknown (white label)
9 HOMELAND	Wayward Minds (Bush)
10 INNER CITY LIFE	Goldie Versus Rabbit In The Moon (ffrr, USA)
11 CHRISTIANSANDS	Tricky (Island)
12 INSOMNIA	Faithless (Cheeky)
13 SO IN LOVE WITH YOU	DJ Duke (Pukka)
14 CIRCLES [REMIX]	Adam F (Section 5)
15 I BELIEVE	The Absolute (AM:PM)
16 AND THEN THE RAIN FALLS	Blue Amazon (Jackpot)
17 ROCCO	Death In Vegas (Concrete)
18 OH NO	Danny Tenaglia (Twisted)
19 IF YOUR GIRL ONLY KNEW	Aaliyah (Atlantic)
20 ACID LAB	Alex Reece (Island)
21 DERANGER	Hallucinogen (Twisted)
22 MY MATE PAUL	David Holmes (Go! Discs)
23 LOVE WILL BE ON YOUR SIDE [REMIXES]	Indo (Manifesto)
24 MUTANT REVISITED	DJ Trace (SOUR)
25 DON'T STOP THE FEELIN'	GU Featuring Terence FM (Cajual)
26 EMOTIONS WITH INTELLECT LP	Icons (Modern Urban Jazz)
27 YUMMY	Agh (Skyway)
28 MONTEGO BAY	Communication X (Muzique Tropicque)
29 TALL 'N' HANDSOME	Outrage (Positiva)
30 MY KINGDOM	Future Sound Of London (Virgin)
31 BUST A BUBBLE	Shaboom (Paper)
32 BEAVIS AT BAT [REMIXES]	Hardfloor (Harthouse)
33 CAN I GET A WITNESS	Anne Nesby (Perspective)
34 SPHERIQUE	Emmanual Top (NovaMute)
35 TO A NATION ROCKING	Metro LA (Concrete)
36 FLIGHT	Dave Wallace (Moving Shadow)
37 JUS' COME	Cool Jack (AM:PM)
38 THE LAST ONE [REMIXES]	Red Snapper (Warp)
39 SYKODELIK	Restless Soul (Basement 282)
40 SOMETHING ALWAYS HAPPENS [DOC SCOTT REMIX]	Art Of Noise (China)
41 CLASSIC HERBERT	Herbert (Classic)
42 LIGHTS	Space DJZ (Soma)
43 UP THROUGH THE DOWN PIPE	Grizzly (Echo Drop)
44 BLUE ROOM	T-empo (ffrr)
45 WHOEVER	Lewis Taylor (Island)
46 THUNDERFLASH	The Weathermen (Boscaland)
47 RELICS [REMIX]	Studio Pressure (Certificate 18)
48 IT'S AN EVERYDAY WORLD	Ian O'Brien (4th Wave)
49 SHAO LIN BEATBOX	Shaolin Beatbox (white label)
50 LOST SOULS	Endemic Void (Language)



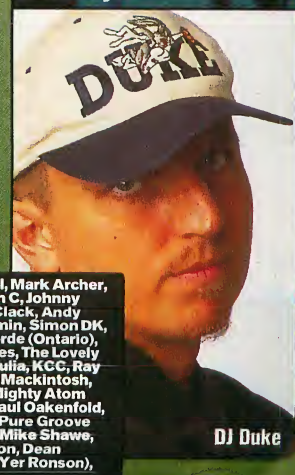
Aaliyah



Aphex Twin



Lewis Taylor



DJ Duke

The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan (Joy), Jamie Anderson, Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Scott Bradford, James Broolly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabash, Callahan, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chriswick, Choc's Chowns, Mark Cick, Andy Cleaton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ Disciple, Deep Dish, De Niro, Andrew Dixon, Djalmir, Simon DK, Cleeton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ Disciple, Deep Dish, De Niro, Andrew Dixon, Djalmir, Simon DK, DJ Oberon, Offyface Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pressure Drop, Pure Groove Records, Bruce Qureshi, Danny Rampling, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Section 5, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, Alan Stevens, DJ Tabs, Paul Taylor, Tasha Killer Pussies, Tasty Tim, Eddie Templeton, Dean Thatcher, Paul Thomas, 3 Beat Records, Hippie Torales, Tracy & Sharon, Tricksta, Mark Turner, DJ Vadim, John Waddiker, Tom Wainwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Alister Whitehead, Ian Wilkie, Mark Wilkinson, LA Williams, Mark Williams and Ian Wright

PLEASE FAX CHARTS TO 0171-261-7100. If you're an open-minded DJ and you feel that your selection isn't reflected, then we need your chart. Regardless of your status

RADIO CHART

WPSC HIT RADIO (New Jersey, USA)

- 1 CAN THIS BE REAL? Beez Wax (Flatline)
- 2 SKA Federation X (Swing City)
- 3 SATURDAY East 57th Street (Soulfulic)
- 4 CAN'T TAKE IT Joey Musaphia (MCA)
- 5 DE LA BASS Raw Instinct (Soul Bread)
- 6 MUSIC MAKE ME SING Shawn Benson (acetate)
- 7 RED HOOK GROOVE Brooklyn South (Digital Dungeon)
- 8 ULTRA FLAVA [REMIX] Heller & Farley Project (acetate)
- 9 DREAMING AIN'T ENOUGH Sunset People (UMM)
- 10 AFTER THE STORM Gigolo Supreme (Nervous Chill)

Chart supplied by DJ Dove from WPSC Hit Radio

Telephone: 001-201-595-3319

HOME LISTENING CHART

PRINCESS JULIA (London, UK)

- 1 IF YOU GO Peggy Lee (Capitol)
- 2 LOOP 2 Kenny Larkin (R&S)
- 3 MUSIC FOR BABIES Howie B (Pussyfoot)
- 4 RISE Herb Alpert (A&M)
- 5 SECOND ALBUM Barbara Streisand (CBS)
- 6 BODY BAGS Delta Files (Midtown)
- 7 BILINGUAL Pet Shop Boys (Parlophone)
- 8 COMING UP Suede (Nude)
- 9 ROUND THE HORNE Julian & Sandy (BBC Enterprises)
- 10 AUNT AUBREY'S EXCURSIONS The Orb (Deviant)

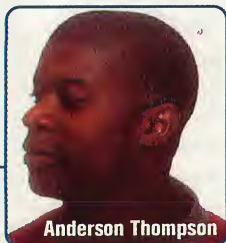


READER'S CHART

ANDERSON THOMPSON (Ipswich, UK)

- 1 I HATE HATE Sound Of Shoom (Creation)
- 2 BREATHE DEEP Dream 2 Science (Power Move)
- 3 LOUNGIN' The Deepest Area (Right Area)
- 4 WELCOME Gino Latino (Harbor Light)
- 5 UNDERWATER BLUES 4am (Muzique Tropicale)
- 6 2001 SPLIFF ODYSSEY Thievery Corporation (ESL)
- 7 NO MORE WORDS Carl Craig (Retroactive)
- 8 OUTERSPACE Atmosfear (MCA/Elite)
- 9 BEAUTY OF CELESTE Larry Heard (Black Market)
- 10 LAST PICTURE SHOW Heavyshift (China)

Send all Reader's Charts to
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Stamford St, London SE1 9LS.
Don't forget to include a
passport-sized photograph.



Anderson Thompson

TOP 25 SALES 1 2-Inch Dance Singles

SEPT 7 - OCT 5

- 1 I'M ALIVE Stretch & Vern (ffrr)
- 2 SPINNING THE WHEEL George Michael (Virgin)
- 3 WANT LOVE Hysteria Ego (WEA)
- 4 READY OR NOT Fugees (Columbia)
- 5 THE GIFT Way Out West (deConstruction)
- 6 THAT LOOK De'Lacy (deConstruction)
- 7 HEY JUPITER/PROFESSIONAL WIDOW Tori Amos (east west)
- 8 NOBODY'S BUSINESS H2O Featuring Billie (AM:PM)
- 9 KISSIN' YOU Total (Arista)
- 10 LET'S ALL CHANT Gusto (Manifesto)
- 11 YOU'RE NOT ALONE Olive (RCA)
- 12 HOT & WET (BELIEVE IT) Tzant (Logic)
- 13 WANNABE Spice Girls (Virgin)
- 14 TOUCH ME TEASE ME Case Featuring Foxy Brown (Def Jam)
- 15 HORNY AS FUNK Soapy (WEA)
- 16 ALABAMA BLUES (REVISITED) St Germain (F Communications)
- 17 FLAVA Peter Andre (Mushroom)
- 18 IF I RULED THE WORLD Nas (Columbia)
- 19 STOMP - THE REMIXES Quincy Jones (QWest)
- 20 BOMBSCARE 2 Bad Mice (Arista)
- 21 ASCENSION (DON'T EVER WONDER) Maxwell (Columbia)
- 22 LIKE A WOMAN Tony Rich Project (Laface)
- 23 IT'S A PARTY Busta Rhymes (Elektra)
- 24 FLOOR SPACE Our House (Perfecto)
- 25 UNDIVIDED LOVE Louise (EMI)

Chart details based on sales information supplied by CIN. CIN copyright.

TOP 25 SALES Dance Albums

SEPT 7 - OCT 5

- 1 TRAVELLING WITHOUT MOVING Jamiroquai (Sony)
- 2 ANOTHER LEVEL Blackstreet (Interscope)
- 3 HOME AGAIN New Edition (MCA)
- 4 ONE IN A MILLION Aaliyah (Atlantic)
- 5 BEATS, RHYMES AND LIFE A Tribe Called Quest (Jive)
- 6 THE SCORE Fugees (Columbia)
- 7 THE HOUSE COLLECTION CLUB CLASSICS Various Artists (Fantazia)
- 8 THE HAUNTED SCIENCE Omni Trio (Moving Shadow)
- 9 FIRED UP! Funky Green Dogs (Twisted)
- 10 CASE Case (Def Jam)
- 11 IT WAS WRITTEN Nas (Columbia)
- 12 SECRETS Toni Braxton (Laface)
- 13 THE NUTTY PROFESSOR Various Artists (Def Jam)
- 14 HORACE BROWN Horace Brown (Motown)
- 15 MY HEART Donell Jones (Laface)
- 16 SO FAR Alex Reece (4th & Broadway)
- 17 A RETROSPECTIVE OF HOUSE '91-'96 Various Artists (Sound Dimension)
- 18 METALHEADZ - PLATINUM BREAKZ Various Artists (ffrr)
- 19 MORE... Montell Jordan (Def Jam)
- 20 E 1999 ETERNAL Bone Thugs-N-Harmony (Epic)
- 21 UNRELEASED & REVAMPED EP Cypress Hill (Columbia)
- 22 NOBODY DOES IT BETTER Gina Thompson (Mercury)
- 23 THE REBIRTH OF COOL 6 Various Artists (4th & Broadway)
- 24 KEITH SWEAT Keith Sweat (Elektra)
- 25 ESSENTIAL MIX 3 Various Artists (ffrr)

Chart details based on sales information supplied by CIN. CIN copyright.

Land of Confusion

Laurent Garnier & Carl Cox | Farley Jackmaster
Funk & Tyree Cooper | Darren Emerson | Layo |
Colin Dale | Jim Masters | Terry Farley | Ballistic
Brothers & Ross Allen | It's On Crew | Fat Cat Posse
| GJ Mackintosh | LTJ Bukem & special guests

Land of Confusion Benefit night in aid of Armando
October 22 1996 | 10pm - 4am | The End | £8 (£5 Concessions)

The End 16 West Central Street London WC1
more info: 0171 419 9199

nearest tubes: Tottenham Court Road & Holborn
ALL proceeds go to Armando's medical fees.



GLOBAL COMMUNICATION CHART

ASHLEY BEEDLE (London, UK)

- 1 OUT OF THE STORM [CARL CRAIG REMIX] Incognito (Talkin' Loud)
- 2 SHAOLIN BEATBOX Divine Hustlers (Sirkus)
- 3 EAST DUB TW Brown (Pamela Moton)
- 4 BLACKER [REMIXES] Ballistic Brothers (acetate)
- 5 NO TIME Li'l Kim (Big Beat)
- 6 MY MATE PAUL David Holmes (Go! Beat)
- 7 FUCKWIT Delta House (Go! Beat)
- 8 ELECTRIC BRAZIL Universal Jones (Afro Art)
- 9 COVERT ACTION Urban Tribe (Mo' Wax)
- 10 IN THE MOOD Dillinja (Mo' Wax)

KELVIN ANDREWS (Stoke, UK)

- 1 REMEMBER ME [REMIXES] Blue Boy (Pharm)
- 2 HERE THERE AND EVERYWHERE Shake (Frictional)
- 3 FUNK ZUM (acetate)
- 4 WOKTISH EP Idjut Boys (U-Star)
- 5 ABSOLUTELY (NO HALF MEASURES) Sound (acetate)
- 6 THE PHAT JIVE Patrick Lindsey (Hartouse)
- 7 SAMBA MAGIC [ABSTRACT MIX] Summer Daze (VC)
- 8 LAKE MICHIGAN Trackmen (white label)
- 9 THEME FROM SIX MILLION DOLLAR MAN Funky Monkey (white label)
- 10 COMPRESSION IS KING EP unknown (Wax)

SMOKIN' JO (London, UK)

- 1 GO AROUND Criminal Element Orchestra (4th & Broadway)
- 2 COME AND TAKE ME The Zanzibar (Uterior)
- 3 ORDINARY PEOPLE Robert Owens (Musical Directions)
- 4 ANYTIME Nubirth (Nujak)
- 5 ELEVATE Harlem Zip Code (Sabu)
- 6 CAN I GET A WITNESS Ann Nesby (AM:PM)
- 7 IT'S GONNA BE ALRIGHT Deepzone (Pukka)
- 8 THE COVER Goldfinger (Sugarcube)
- 9 DREAMING AIN'T ENOUGH Sunset People (UMM)
- 10 SAMBA MAGIC Summer Daze (VC)

STEVE RACHMAD (Amsterdam, Holland)

- 1 SPIRIT CATCHER The Mod Wheel (Evolution)
- 2 DOG HEAVEN Voodoo Child (Trophy)
- 3 PROMO Multiplex 005 (Multiplex)
- 4 THEME FROM IT'S ALL GONE PEAR-SHAPED Digital Underground (Fragile)
- 5 011 DVB (DVB)
- 6 GROOVE Planetary Assault Systems (Peacefrog)
- 7 RADICAL NOISE [JEROEN KROM MIX] DJ Tonka (Outland)
- 8 GET LOST LP Various Artists (Multiplex)
- 9 THE REWIRED REMIXES Silent Phase (Transmat)
- 10 UNKNOWN QUANTITY Keyload (Imprint)

STUART MCMILLAN - SLAM (Glasgow, UK)

- 1 UNTITLED Patrick Pulsinger (Tension)
- 2 MEMORY AND FORGETTING Wamdue Kids (Soundz)
- 3 FIRST PLANET Man Train (Design)
- 4 LIGHTS Space DJZ (Soma)
- 5 NO STUNTS PART 1 Pelon (Chain Reaction)
- 6 OUT OF THE STORM [C'S PLANET E SPECIAL MIX] Incognito (Talkin' Loud)
- 7 CONVECTION Convection (Matrix)
- 8 DOWNLINK EP Downlink (4th Wave)
- 9 CUO TRANCE Glenn Underground (Peacefrog)
- 10 PITCH INVASION Deviants Presents Spectrums (Touché)

DJ HYPE - DUBPLATE CHART (London, UK)

- 1 TRUE PLAYAZ ANTHEM Ganja Cru (True Players/RCA)
- 2 LUNAR BASE Origin Unknown (RAM)
- 3 LEARN FROM YOUR MISTAKES DJ Hype (True Players)
- 4 IT'S PERSONAL Ganja Cru (True Players/RCA)
- 5 UNTITLED DJ Phantasy & Pascal (Frontline)
- 6 RECHARGE Andy & Shimon (RAM)
- 7 ON FIRE TONIGHT [REMIX] DJ Zinc (Ganja)
- 8 STEPPA STYLE Rude Bwoy Monty (Frontline)
- 9 PHYSICAL Ganja Cru (True Players/RCA)
- 10 DA '96 Tommy III (Frontline)

MIKE MAGUIRE (London, UK)

- 1 PHUTURE Aquaplex (Universal Prime Breaks)
- 2 ACCELERATION Stefano Noferini (ACV)
- 3 ALIENOID Der Dritte (Hartouse)
- 4 CONGA FURY Juno Reactor (Blue Room)
- 5 WIZE GUYZ T Bone Castro (Dance Ecstasy 2001)
- 6 DRUM CODE 1.5 Adam Beyer (Planet Rhythm)
- 7 HALLUCINATE Montauk P (Blue Room)
- 8 SPOOF [REMIX] CJ Bolland (R&S)
- 9 TARANTULA Man With No Name (DAT)
- 10 STRANDED Johann Bley (DAT)

RONI SIZE (Bristol, UK)

- 1 BAHAMADIA Reprezent (Talkin' Loud)
- 2 SOUL IN MOTION DJ Krust (Full Cycle dubplate)
- 3 JAZZY unknown (Chronics)
- 4 THE GREEK DJ Die (Full Cycle dubplate)
- 5 SOUL CONTROL artist unknown (Dope Dragon dubplate)
- 6 INFORMATION Bigga Star (Dope Dragon dubplate)
- 7 UNDERNEATH THE MOON Breakbeat Era (Who's First)
- 8 DIGNITIZE J Raq (Full Cycle dubplate)
- 9 THEME OF SCORPIO Scorpio (Full Cycle)
- 10 CHANGE [REMIX] Lemon D (V Recordings)

FLOOR CONTROL SPECIALIST SHOP CHARTS

MUSIC NOW (Washington, USA)

- 1 ANAMOLY [REMIXES] Libra Presents Taylor (Platipus)
 - 2 INNER CITY LIFE Goldie Versus Rabbit In The Moon (ffrr)
 - 3 TO A NATION ROCKIN' Metro LA (Concrete)
 - 4 BEACH EP Doi-Ding (Open)
 - 5 THE BRAIN Uberzone (City Of Angels)
 - 6 THE BEAT IS OVER [REMIXES] Basco Versus Electroliners (Sm:)e)
 - 7 THUNDERGOD Tom & Norman (Sperm)
 - 8 THE GIFT Way Out West (deConstruction)
 - 9 SUGAR IS SWEETER CJ Bolland (Internal)
 - 10 METROPOLIS Adam F (Metalheadz)
- Music Now, 3209 M Street, Washington DC 20007
Telephone: 001-202-338-5638

CATAPULT (Cardiff, UK)

- 1 CIRCLES [REMIX] Adam F (Section 5)
 - 2 TRUE PLAYAZ True Playaz (white label)
 - 3 TOKYO DALIN Doc Scott (LGR)
 - 4 FUGEES OR NOT unknown (white label)
 - 5 BY THE SEA [PFM REMIX] Saint Etienne (Heavenly)
 - 6 ORIGINAL VIBES unknown (Active)
 - 7 FLIGHT Dave Wallace (Moving Shadow)
 - 8 EVERYDAY Macca (Macca)
 - 9 SKYLAB Ed Rush (Metalheadz)
 - 10 UNTITLED Studio Pressure (Certificate 18)
- Catapult, 22 High Street Arcade, Cardiff
Telephone: 01222-228-990

OUTLAND (Amsterdam, Holland)

- 1 WALKING ON THE MOON Capricorn (Labyrinth)
 - 2 FUR SANNE Perpetuum Mobile (Confused)
 - 3 WIV WOMAN! Video Kids (Reverb)
 - 4 MINDSTORM Sureshot (Ninebar)
 - 5 IN DA JUNGLE Playboy (Urban Sound Of Amsterdam)
 - 6 ANGIE IS A SHOPLIFTER Mark Broom (Pure Plastic)
 - 7 UNTITLED Bonemachine (Aspro)
 - 8 TEMPTATION Big Bud (Creative Source)
 - 9 NEPTUNE Bakchich EP (BNO)
 - 10 SPECTRUMS Deviance (Touché)
- Outland, Zeedijk 22, Amsterdam 1012
Telephone: 00-31-20-638-7576

ATLAS (London, UK)

- 1 BEYOND EP Bask (Spray)
 - 2 FREAKYS THAN EP Sven Van Hees (Arcade)
 - 3 ATOMIC MOOG 2000 Coldcut (Ninja Tune)
 - 4 GOD SONGS EP Sonus (Dedicated)
 - 5 NIGHT FEVER EP Wise Caucasian (Mosaic)
 - 6 RUDIMENTS [REMIX] Dave Angel (4th & Broadway)
 - 7 UNTITLED EP Brown (Brown)
 - 8 CONTRAZOOM Spacer (Pussyfoot)
 - 9 POLYDISTORTION Gus Gus (Gus Gus)
 - 10 FOUNDATION EP unknown (Foundation)
- Atlas, 11 Archer Street, London W1V 7HG
Telephone: 0171-494-0792

Please fax all charts to Floor Control on 0171-261-7100



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CARL COX
Tribal Jedi (Remixes)
World Wide Ultimatum

THIS is the second phase of Coxy's protest against the way the charts are operated. At 27 minutes long, this is technically classified as an album. So what? Well, this is what. You'll find one of the most stunning remixes of this year over on the flip courtesy of Ian Pooley, who turns an alright chugger into a sublime slice of top-notch techno. (BF)

Mr C: "Ian Pooley's mix is beautiful. It's got a really nice build-up and it's faster than the stuff he usually does. The strings are superb, all in all, it's a great acid track. I didn't like the original so much, but I thought the Slam mix was excellent, nice and funky. Just what we've come to expect from them."
●●●●○

AGH
Yummy
Skyway

PLAYED out by Sasha and Digweed for weeks now, "Yummy" is bound to please the trancier, dreamier DJs on the circuit... and alienate everybody else. But, for all the restrictions imposed by the genre, this slice isn't that bad. The production values are high, but then so are you if you can listen to three of these in a row. (BF)

Mr C: "The mixes get better as you listen to them, I suppose. Ha-hah! Aaaaaaghhhh! Yummy? I don't think so, do you? Yummy not, more like. The first side is deep cheese. The other side did try, but lost the plot half way through. It doesn't do anything for me."
●○○○○

LATIN KINGS
Mamba
Digital Dungeon

THEY say hard Latin will be the next big thing, and if this offering is anything to go by, your local vinyl vendor will soon have shelves of Lord G-style percussion-led crackers. This has more rhythm than a chorus line of Cuban dancing girls and more potential energy than a gramme of Pablo Escobar's talcum powder. A real scorcher, gringos. (BF)

Mr C: "I really like this. The A-side is a hard-hitting house track from New York, while the B-side is minimal with less vocals and is probably a lot more useable if you're playing it out."
●●●●○

COMMUNICATION X
Montego Bay
Muzique Tropicque
COMMUNICATION X
Duality

GLASGOW'S Kevin McKay and Andy Caddick return with two more top slices of the kind of infectious, illicit late-night grooves which have made the Muzique Tropicque imprint the passport to pure house godliness. "Montego Bay" is the pick of the crop, with its Jamaican horns and dub inflections complimented by a subtle bongo workout. Meanwhile, the track entitled "Duality" could have been written by cherubs on a Big Love day. (CB)

Mr C: "Duality" is a nice house track, really psychedelic. It has this kind of merry-go-round, trippy house feel to it. 'Montego Bay' is a house-techno-dub hybrid. The trumpet was nice at first, but it took the edge off the track. The 'Montego Dub' is the same track without the trumpet and it's right up there."
●●●●○



He's the man with the cheeky grin who told us Es were good and asked for Veras. The man who ploughed his share of the profits from global pop sensations The Shamen into hip psychedelic house imprints Plink Plonk and The End Records. Who opened The End in central London, a club which leads the way in sonic excellence and design quality. Whose album of The Shamen's instrumental goodies, "Hempton Manor", is out this month.

If you don't know now, you never will. Please welcome, from behind a smoke of puff, this month's guest reviewer, **Mr C**.

EL MARIACHI
Cuba
ffrr

HOW on earth did we arrive at a Gibson Brothers' revival? Maybe it's something to do with the fact that one of Daft Punk's dads wrote all their tunes. Which meant Roger S had to take Tomas Bangalter out for dinner on top of the Eiffel Tower just to try and get permission to sample the infamous office-party fave, "Cuba". One of many versions out and about now, this throws streamers and party balloons and into the mix and it could conceivably be a massive hit. (CB)

Mr C: "This is what you get if a really cheesy track is remixed by an excellent deep house producer. Good rhythm and production, but a cheesy track. Sorry Roger."
●●○○○

MYSTERIOUS PEOPLE
Love Revolution (Mood II Swing Remixes)
Yoshitoshi

A MUCH overlooked track from Deep Dish's offshoot gets remixed by Mood II Swing. Sadly, we didn't work out which mix was which, but the first track on the A-side stands above the rest. Taking its cue from the dubbed-to-fuck overload of London's very own dub-house king DJ D, Lem and John distort the vocals into this delicious avant-garage groove. (CB)

Mr C: "The first track is really horrible, but on the second track they've really fucked it up and it sounds excellent! I love it. It's the same story on the flip with the dub mixes. The second track is by far the best. Buy two copies and mix them up, that's my advice."
●●●○○

HERBERT
Classic Herbert
Classic

THIS could be the most exciting time for British house music since "Acid Trax" first bleeped across the Atlantic. Now, more than ever, it's the Brits who are showing the Americans how to make killer grooves which don't rely on monotonous Roland pre-sets, predictable strings and dull b-lines. And if one person should be on an altar in every New York producer's studio just to remind them not to be lazy, then it's Matthew Herbert. There are three tunes here, every one a brilliant take on the new house sound. Yup, it's classic alright. (CB)

Mr C: "I not that impressed with the A-side. It's just okay house music with an irritating vocal sample. The other side is well written but it's totally underproduced. Maybe they were trying to get a raw edge."
●●●○○

RIO FUNK
Babes From Bahia
End

THEY'RE probably not boys from Brazil. In fact, it's more likely that it's Basildon or Bognor. Still, Rio Funk continue the fine run of singles coming from The End after Killer Loops' sublime "Someone". Chock full of retro bleepings and scrappy metallic rhythms, the original peeks through the mists of early 1991 techno, while Eddie "Flashin'" Fowlkes' excellent remix is far more minimal than you'd expect. (CB)

Mr C: "The A-side is house with a techno edge and deep as heck. Very tripped out. The Eddie Fowlkes' remix is typical Detroit. I would make this Single Of The Month if it wasn't on my own label."
●●●○○

DAVE WALLACE
Flight/Waves
Moving Shadow

ONE third of Aquasky, Bournemouth's Dave Wallace momentarily breaks away to return to jungle's ambrosial pastures with the kind of mega-trancey breakbeat fantasy normally the preserve of Bukem and the boys. "Flight" is by far the better of the pair, although the "All that you see and seem/Is but a dream within a dream" vocal sample and the track's quasi-New Age atmospherics are bound to have some people shouting, "Mike Oldfield goes drum 'n' bass" at him. (CB)

Mr C: "Flight" is a beautiful piece of deep drum 'n' bass which is extremely well programmed. It's the kind of sound we've come to expect from Moving Shadow. On the flipside, 'Waves' is a much more minimal track, the bassline is a little bit tougher, it's more techno-influenced. A nice all-round piece of plastic."
●●●●○

SAMPLES

Key: Classic ●●●●● Cracking ●●●●○ Competent ●●●○○ Clumsy ●●○○○ Cack ●○○○○ Chunder ○○○○○

Guest reviewer: Mr C
Reviews by Calvin Bush, Rob Da Bank, Dave Fowler and Rachel Newsome

WAYWARD MINDS

Homeland

Bush

SOME unions are made in heaven. Smoked salmon and cream cheese. Emerson and Juninho. Nicole Kidman and yours truly (well, we all can dream). But this fusion of garage vocalist Jo Roberts and drum 'n' bass knob-twiddler Darren Hickey trumps the whole lot. A tear-sparkling lament for a long lost homeland with a beautifully breathless hip hop breakdown. If Mr Trent D'Arby could reduce you to tears, then this is what he'd sound like. Pure magic. (CB)

●●●●●

Mr C: "The A-side is a typical drum 'n' bass track with a sexy, jazzy bit. It's not exactly cutting-edge any more. They're all doing the same thing. It's great music, but... The third mix is the one for me. It shows a more positive attitude. Is this really Bush's first drum 'n' bass track?!"

●●●●○

MUZIK Single Of The Month



Mr C: "Very dark, dubby, housey techno. Very stoned music. Superb head music which really benefits from some intelligent production. Lay off the weed, boys!"

●●●●○

TANYA LOUISE

Deep In You

Multiply

TANYA Louise is said to have shared the stage alongside sonic demi-gods like Parliament and Funkadelic. Continuing to rub shoulders in the finest of company then, her latest up-beat vocal house cut is chucked into multi-faceted relief by the likes of Stonebridge and Elmtree's DJ Guan. The ones to watch are Ed Rush and Nico's slimmed down drum 'n' bass mix, where muted strings and horn blasts transform this curvy Claudia Schiffer into an ultra-cool Jodie Kidd. Basement Jaxx' Radcliffe turns on the red light and takes it into a brassy, erotic house groove. (RN)

●●●●○

Mr C: "This is an absolute pile of cack. The first mix is garagey drivel, or should that be dribble? The Ed Rush mix was quite nice, but it needed a lot more work on the beats. Rob's 'Grand House Mix' is the complete opposite of what it claims to be. It's a very small, shitty little bungalow. Chunder all round. Bollocks."

●●●●○

ELECTRIC BLUE

Anyway

Precious Materials

IF the likes of French composer Debussy had been locked in a room with Cubase and left to play around, chances are he'd come up with something not dissimilar to Precious Material's Electric Blue.

Filtering abstract jazz through stretched basslines, the spaced-out dreamscapes of Danny C and Mike Pears' (aka Motive One) latest excursion make this perfect "parlour" music. "Anyway" is little bit too polite to make it past the potted palms and chintz curtains, while the icy cool patinated steel drum patterns of B-side, "Deepness", are guaranteed to get you on the floor. (RN)

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Mr C: "The A-side is perfect. What a truly beautiful tune. This is a glorious piece of intelligent drum 'n' bass, as deep as you like. Oh, yeahhh... The flipside is a more vocally, soully affair, not half as good as the A-side. It's a pity really, I thought this one was going to be record of the month."

●●●●○



GRACE If I Could Fly

Warner

A CASE of great remix artists, duff track. LTJ Bukem is above this kind of rubbish. His trademark ambience is ruined by Grace's shallow twitterings and it's yet another step closer to Commerciality Street for one of drum 'n' bass pioneers. Birmingham's More Rockers and Bristol's Smith and Mighty turn in some solid bass action. But once again their hard work is reduced to tatters by the dreadful vocal. Burnt offerings. (RDB)

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Mr C: "That is such a typical Bukem track. It reminds me very much of the mix he did for us on 'Transamazonia'. It's got the same sort of beats, the same sort of laid-back sounds. It's nice. I'm not sure about the 'More Rockers Vocal Mix'. Erm, it's very strange. Full-on vocals could work with drum 'n' bass, and this track is intelligently chopped up, but somehow it fails."

●●●●○

RAVEN MAIZE

Forever Together

Z

RAVEN Maize's hand-clapping house classic is given the once-over by two of the coolest groups of new kids on the block. Basement Jaxx' infectious key shifts and minimalist piano stick "Forever Together" in the freezer for a truly chilled serving, meanwhile Faze Action dig out their funky future guitar, illuminate all the disco lights and let the groove ride on.

A-maizing. (RN)

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Mr C: "The Faze Action mix isn't half as good as the original. The Basement Jaxx mix is good though. I was a bit dubious at first but the quality really comes through. Nice one."

●●●●○

SOUND ENFORCER

Law, Order And Sound

Enforcement

Primate

THE bastard project of Dave Angel, here Sound Enforcer rips hard as ever on the contagious acid riff and techno-funk of stand-out track, "John Shaft". Full-on sonic colonic irrigation of the "Red 2" variety, you better get ready to have your speakers flushed out. (RN)

●●●●○

Mr C: "All three tracks here are really good pumpin' techno. Nothing cutting-edge about them, but they'll rock your dancefloor at any given moment. My favourite mix has to be the 'Impact' track. It's like 'Karate Kick', but a bit madder. Quality."

●●●●○

SPOOKY

Bamboo

Generic

THEIR live shows have been causing some to see the Messiah lurking in the leads of their keyboards, but sadly, on vinyl, it still feels as if Spooky are a tad uncertain of where they're going. Will "Bamboo" ever leap out and grab you? Why does the remix version sound like a blind man falling into Orbital's studio? And doesn't their live version of "Little Bullet" simply make you wish they would get back on track again? Answers on a postcard, please. (CB)

●●●●○

Mr C: "The original is mad piece of techno with these incredible bell noises all the way through. The string progression is just excellent. Not what I expected at all. The flip is very minimal with more noises than strings or melody. It's pretty cool, it could work mixed up with shit. But you can forget the Spooky live mix, it did nothing for me."

●●●●○

STRANGER

Partly Cloudy

Plink Plonk

EX-YELLO collaborator, Stranger (aka Ian Tregoning), watches Derrick Carter transform "Partly Cloudy" into a crystal-clear blue sky of deep, vibrating house music which increases in strength as it builds. Kumo's "Light Shower" mix lays a pulsing acid squelch over drum 'n' bass thunder while Stranger opts for a more conventional 4/4 acid adventure that's nevertheless fresh and different. Leave your broly at home. (RDB)

●●●●○

Mr C: "Derrick Carter's remix is beautiful. It's slow, phat house music for those who have the nerve to play it on the green light. Most people play it out at plus eight. The original is deep, experimental techno with really beautiful strings. Very Detroit-ish. The drum 'n' bass remix is an example of how that genre should sound."

●●●●○

FLOPPY SOUNDS

Excursions

Slip 'N' Slide

THE supersonic baby of Rob Rives and Rob Sperte, Floppy Sounds gobble up wild pitch NYC disco, seductive house and sleazy electronica, and regurgitate it into a mutant future discotheque. Taken from the awesome "Downtime" LP, the weird street noises of Floppy Sound's "Excursion" remixes belong to all those East Village freakniks wiggling out in Washington Park as another sludgy dawn breaks over the city. Floppy? You bet. Flops? Get outta here. (RN)

●●●●○

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KUSHTI Lifers

Octopus

JUST when you're thinking about how reminiscent of a lost Plaid reworking of Tchaikovsky's "Peter And The Wolf" and Serge Leone's Spaghetti Western soundtracks these three numbers are... hey, you suddenly realise it's because they're produced by Plaid! Dropping the drum 'n' bass-samba touches from their "Freestyle" debut, this follow-up reveals an awesome array of influences, from be-bop to hip hop. The results are freestyle hip hop with deadly strings, killer licks and scratch attacks mad enough to floor a lesser mortal at 1,000 yards. (CB) ●●●●●

Mr C: "A very downbeat, dubby sort of affair. Not the type of thing you could play out at all, but maybe nice for coming down to at home. The flip contains a trippy piece of laid-back jazziness. This is a nice piece of home-listening music." ●●●●●

AKA VERSUS PAROUSIA Warning

RCA

THERE'S question now that the whole major-labels-jungle-remixes fandango is reaching farcical proportions. It even mirrors the same Pavlovian mentality which did for house and techno in years gone by. Nevertheless, there are still a couple of projects worth your attention, most of them involving those 4 Hero boys in one shape or another. Here, they soundclash with AKA's super-slick soul and come up with a Nineties take on urban yearning from the heart which is as passionate as it is potent. Flynn & Flora's mix is excellent, too. (CB) ●●●●●

Mr C: "The first side sounds really under-produced and doesn't go anywhere at all. It's almost retro. The other side has a little bit more to it, but not much. The vocal mix is appalling. I dunno... You expect at least one out of four drum 'n' bass tracks to be good. Chunder all round." ○○○○○

LADYCOOP To Be Real

ffrr

CHOON alert! Unquestionably this year's "Show Me Love", "To Be Real" is the kind of irresistible vocal tune which, even when you've just heard it played on daytime radio for the 834th time, you'll still be singing among the soap suds come bath time. Perhaps it's the weird, robo-disco production of that Sheffield legend, Parrot. Maybe it's the strange, springy sound like a Spacehopper losing it in an inflatable castle. Or maybe they just couldn't fail because Cheryl Lynn's 1970 original was already so cool. (CB) ●●●●●

Mr C: "I've never really been big on covering classics and I'm not all that keen on either of these mixes. This track is sure to be absolutely massive, though, because it retains that cred feel in way it's been programmed. The rhythms are all there, just the way they are on the original track. Yeah, it definitely grips you." ●●●●●

BENTLEY RHYTHM ACE Late Train To Bentley On C Skint

THE new breed of Heavenly Social hooligans are on the loose and they're taking no prisoners. Bentley Rhythm Ace (aka Michael Stokes and Richard March) are post-modern sonic bargain-hunters. Not content with a residency at the London's Social or their slot on Annie Nightingale's radio show, Bentley have scoured every car boot sale from here to Land's End in search of snatches of records from go-go and James Last to weird Moogy psychedelia. The result is a frantic department store dash at the Christmas sales. Only messier. (RN) ●●●●●

Mr C: "The Skint people are mad, and this is another brilliant release. The first track is a funky drum 'n' bass/techno hybrid which is quite pacy. There's also a full-on outing which is completely out-of-it and a trip hop jobby at the end which is great at 45 rpm." ●●●●●

JUANTRIP Interstone F Communications

FRANCE'S great new wave explosion continues and this time it's the F Comm camp who prove the French are as mad as we suspected. Not called Juantrip for nothing, "Interstone" lies you down on the hypnotist's couch and doesn't let up until every nook and cranny of your head has been messed with. From the fucked nursery rhymes of "Lola's Playground",



INCOGNITO Out Of The Storm (Carl Craig Mix) Talkin' Loud

THIS is the Detroit wunderkind at his best. It reminds you why the phrase "black techno soul" was coined. Craig lets loose a shuffling break and creates out-and-out melodic mayhem over the top. When the squealing electro solo comes in towards the end, get your Nikes on for the sprint to the DJ booth to join the massive queue for a rewind request. Immense. (CB) ●●●●●

Mr C: "One of the best productions I've heard from Carl Craig in a long time. It's a fantastic piece of listening music. Sit down, chill out and enjoy it." ●●●●●

through electronic cloud cuckoo-land, scattered along the way with haunted screams reminiscent of "Louis' Cry", then out into the soundscapes of the title track, Juantrip takes you way, way out west. Trip top. (RN) ●●●●●

Mr C: "Total chunder, the whole lot. It's got a nerve calling itself 'psychedelic techno rock 'n' roll'. It can just fuck off. Bollocks!" ○○○○○

APHEX TWIN Girl/Boy Warp

THERE'S only one person who could mix plucked violins and hectic machine-gun jungle breakbeats with a xylophone, and create such an awesome record. And he is, of course, Richard James. This truly innovative mess of six "tunes", covering everything from electronica to folky minimalist techno and drum 'n' bass, sees the bearded one back on form. The second track's lyric? "I would like some milk from the milkman's wife tits." Enough said... (RDB) ●●●●●

Mr C: "It sounds like Beethoven meets Roni Size meets The Advent. Techno-jungle-classical music! I don't know whether I'm really stoned and like it, or if I'm not sure about it at all. Fancy another smoke?" ●●●●●

SMITH & MIGHTY Same More Rockers

THOSE blunted Bristolians, Smith & Mighty, prove (if proof were needed) they've more than transcended the old

trip hop tag. With their glacial string arrangements and vocals which roll the guts of Nicolette, the gentle suffering of Tracey Thorn and the passive resistance of Martina into one truly smokin' king size Rizla, "Same" is totally mesmerising. A "Wishing On A Star" for the post-acid house generation. (RN) ●●●●●

Mr C: "This doesn't do anything for me. A token drum 'n' bass track. A half-hearted effort which is barely listenable. I can't really work out why they bothered to go into the studio." ●○○○○

DAVID HOLMES My Mate Paul Go! Discs

CELEBRATING his alleged childhood friendships with Pauls Gascoigne, Tall Newman and Boateng, "My Mate Paul" sees Belfast's finest getting ever closer to his vision of the ultimate widescreen soundtrack for a lost Seventies Gene Wilder caper where all the jokes are in Technicolor and the wigs even louder. This swings like a bastard. Meanwhile, Skylab and Vienna's bonkers Pulsinger & Tunakan provide the suitably loony remixes. An excellent return to form. (CB) ●●●●●

Mr C: "I like the Holmes mix. It's a cheeky, bossa nova-ish, easy listening jobby. It's really quite nice. The Skylab mix is mad! Total acid music. This is the one to listen to when you're on a trip. The Patrick Pulsinger mix left me a bit cold, I was expecting him to 'ave it and he didn't. It's still a nice off-beat, dubby groover, though. A top package." ●●●●●

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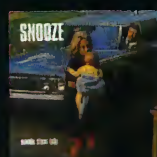
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icons see for miles

ALBUM
OF THE
MONTH

ICONS

Emotions
With Intellect

Modern Urban Jazz

BLAME and Justice

don't mince words. Modern.

Urban. Jazz. It conjures up millions

of Images and neatly encapsulates

the sound of "Emotions With Intellect"'s

entire *raison d'être*. As Icons, this (yes,

iconoclastic) pair have got a song for every

modern urban sensation. Sure, "Emotions

With Intellect" sounds like a hair-brained

title for a concept album by a renegade

New Age ex-band member of Tangerine

Dream. Forget it. It's the most accurate

definition of this album you could ask for.

Think emotions. Think rosy romance and

crimson slumbers. Think Sugar Puffs and Coco

Pops. Impossible sunsets or barbed-wire kisses.

Whatever the feeling, it's all here, recorded in perfect

stereophonic sound. And intellect? Oh boy, there is

enough intuitive magic here to put MENSA out of business.

Crazy really, given "Emotions With Intellect"'s supposed history.

Here we are with one of the greatest drum 'n' bass albums to date and

rumour has it that it almost never made it to the shelves. Recorded anything up

to three years ago, or so the story goes, it was supposed to have been released

on a major jungle independent. But they just found it too strange, too different,

too avant-garde. All the reasons they should have jumped on it, frankly. Though

we shudder to think what the effect on 1996 jungle would have been if this had

emerged in 1993. Cataclysmic, for sure.

So instead, it's been subject to more false starts than Prince's "Black Album".

Fabio has been playing out plates of it for years. Muzik's own Veena Verdi even

reviewed it more than a year ago, thinking the LP was about to leave the starting

block. Mixmaster Morris has been driving everybody potty raving about it. Even

Fat Cat have been gobsmacked with awe at the few white label pressings which

have filtered their way recently. Now it's finally here, and there hasn't been such

a worthwhile wait since your local blow dealer started harvesting his own crop.

This is not a concept album. We are not talking "Timeless" here. These breaks

remain resolutely to the fore, refusing to be swamped by over-elaborate jazz-funk

indulgences. But it's not purely dancefloor-oriented, either. If anything, Icons get

their inspiration from a parallel universe. One where Nu Groove, Carl Craig, Dave

Angel and Chet Baker bare their roots for inspection and reinvention. If you have

heard anything like this before, it would probably have been in Bobby Konders'

early deep house productions or maybe UR's hi-tech jazz excursions. "Emotions"

radiates the most sensuous feelings imaginable. Canyon deep, night-sky high.

Listen to the 21st Century morse code of the breaks on "Electric Soul". Yes, it

glitters with a blinding, stardust ambience, but we're a long way from the effusive

gush of Bukem or PFM. Icons capture the sweetest scent of "intelligent" drum

'n' bass without ever falling into a sticky, jungle-lite morass. "Third Eye Visions" takes its emotional cue straight from Mood II Swing in spring, yet the skittering break tingles with a tension that's positively overwhelming.

There's also no formulaic resorting to jungle's overworked "Amen" or "Apache" breaks here. "Vertigo" sounds as though it was inspired by the attack of the killer typewriters, while the percussion on the wonderfully Brazilian "Samba Flavour" (think Basement Jaxx-meets-Photek) rattles like dried peas in a tin can. And all the while, the funk is to the fore. "Urban Radio" kicks off like System 7 trapped in outer space and soon mutates into George Clinton jamming from deep within the heart of the Black Lagoon. "Lost In Music" and "Vertigo" throb with the kind of basslines that moaning was invented for.

It's been a strange and fractious year for jungle. Divisions everywhere. All of the splits and bickering which come with the discovery of new territory that everyone wants to claim as their own. But we can rest assured that one album of undiluted breakbeat scientology will tower loftily above all else. It may not unite the cause. But if every bedroom producer in the land takes time to listen to this, UK dance music will surely remain a force to be reckoned with well into the next century.

Calvin Bush

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FUNKY GREEN DOGS

Get Fired Up

Twisted

RIGHT from the very beginning, Ralph Falcon and Oscar G's Murk imprint released some of the most stunning, forward-thinking vocal cuts the Nineties have seen. Records such as Liberty City's pioneering "Some Lovin'", Coral Way Chiefs' dark-style "Release Myself" and, of course, Funky Green Dogs' wigged-out, guitar-clicking classic, "Reach For Me". Each one offered yet another variation on their stripped-down, bottom-heavy theme, as they successfully managed to combine raw, fucked-up electronics with vocals that could stop your heart dead.

Of course, the obligatory remixes followed as the duo worked the desk for everybody from RuPaul to Romanthony. They were even able to make Dannii Minogue sound palatable. Inevitably, though, their trademark funky-assed basslines all began to merge together. Each mix started to sound exactly like the last and it looked as though the Murk boys were losing it.

Then along came "Fired Up", their latest single as Funky Green Dogs. Danny Tenaglia caned it big time at Twilo for what seemed like an eternity. Record shops in New York were swamped by people going absolutely mad for it. With its crazy freestyle vocals and massive pulsating bassline, "Fired Up" had done it again. Murk were back. And now "Get Fired Up" confirms it. In style.

As you'd expect, it's an album full of precisely the kind of system-wrecking grooves they've built their name on. Naturally, "Fired Up" is one of the essential cuts. As is "The Way", a sultry acid-twined track similar in style to Ralph Falcon's "That Sound" from 1995. Elsewhere, "Why" takes them one step closer towards deep vocal techno, while "Some Kind Of Love" offers up the kind of heavy beat-bashing that wouldn't sound out of place on a Deep Dish record.

Overall, "Get Fired Up" has some killer individual moments that are sure to appeal to DJs currently playing around with the moodier side of house. It may not be the kind of album you'd want to listen to over and over again in the comfort of your own kennel, but quite frankly, when house music is this good, who cares?

Kevin Lewis

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ARCHIVE

Londinium

Island

IF we're going to have trip hop genre pieces (and by God we are, whether we like it or not), would that they were all as good as this. While there is nothing surprising in

Archive's sound, it's still a real pleasure on the ears. Think "Aftermath" and, inevitably, "Sly". Think slow, heavy beats, quavering strings (sounding curiously reminiscent of Trans-Global Underground rather than any more obvious source), measured and studiously enigmatic raps, and whispered female vocals.

The underlying theme of "Londinium" is, naturally, London past and present. And it is wonderfully evocative of the capital's intricate pleasures and dangers. Not the high-rise tower blocks and knife-edged hustle of, say, "Timeless", but rather the

shadowy, ancient backstreets where history darkly haunts an uneasy present.

For all their many borrowings, Archive have still managed to escape pastiche. "Londinium" has real imagination of its own and executes it in perfect style. Obvious, perhaps, but quite beautifully so.

Dave Bennun

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SAINT ETIENNE

Casino Classics

Heavenly

THEY keep very good company, do Saint Etienne. "Casino Classics" is an album of remixes featuring contributions from an extended family of artists, many of whom are associated with the Heavenly stable. Some you've heard of before, some are brand new.

There's the beery breakbeat mayhem of Monkey Mafia on "Filthy" for starters, and

the gently pulsing touch of Underworld in reflective mood on "Cool Kids Of Death". And big office favourite, David Holmes, sending "Like A Motorway" of into acid OD frenzy.

But this isn't just a case of all the usual suspects being invited to tinker with

The Et's weedy teen-pop sound.

There's a disorientating variety of styles on show here. For example Primax's triple-cheese whammy of "He's On The Phone" and the mind-expanding drum 'n' bass of PFM, who take full license here

to wreak havoc on "The Sea". Ultimately, it all proves that their socialising habits and immaculate taste probably outweigh Pete Wiggs and Bob Stanley's songwriting abilities. A bit backhanded maybe, but a compliment all the same.

Iestyn George

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LUCIANO

The Messenger

Island

IN the deviant world of roots reggae, Luciano appears to be the straightest of rulers. While his peers expound tales of negativities with their "batty boy" leerings, flagrant sexual immorality and gun-toting talk, he's never swerved from the path of the righteous.

This, his fifth album, finds him using his honeyed vocals to stick to that mission.

Phillip "Fattis" Burrell's production oils the sharp lyrical reality with his thumping bossa nova rhythms and forceful ragga licks, while pulling something deep from the soul of Luciano himself. Friendships are praised and mothers respected as Luciano calls for disenfranchised youth to pursue a more optimistic future.

Many consider Luciano to be the natural predecessor to the late, great Bob Marley, and with very good reason, too. Not for nothing has he been able to climb to the ranks of Grammy status while retaining his appeal to the street kids. Listen and learn. "The Messenger" has something for all of us.

Sonia Poulton

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DJ VADIM

USSR Repertoire

Ninja Tune

THE Pope at prayer time. Huge, creaking doors. Gilles Peterson on the mic. Heavy, narcotic beats. Burps and flatulence. Gun shots and harps. Prank phone calls. Answering machine raps. Constant hiss and surface noise. Doorbells. Breaks so incredibly slow that a snail would take the piss. Laughter and weary, drizzling piano notes. Somnambulant funk. One million rappers cut up into random dialogues. No beginning, no middle, no end.

Unless you have had dreams in which Stockhausen jams with DJ Shadow and Burroughs cuts up beats for Bill Laswell to set soundscapes over, you probably



won't ever have heard anything like this before.

Radical to a fault, Vadim performs the purest of hip hop (instru-)

mental gymnastics. On a few occasions the groove flows easily. However, such mellifluousness is pretty rare. The stop-start sounds of "Lounge Shiznit" and spliced-to-fuck grooves of "Knowledge Versus Wisdom" are typical of Vadim's anarchic deconstruction of the beat. A brilliantly bizarre trip to hip hop's far side.

Calvin Bush

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SOUND PATROL

And there's more...

Albums reviewed by Calvin Bush, Will Ashon, Kieran Wyatt, Kris Needs and Jaqueline Springer

BOP CITY

Hip Strut

Hip Hop

A SUB-"Jazzmatazz" project from the label dedicated to pushing forward the more populist end of jazz. It works well enough, with a coolish hard bop sound replacing Guru's slick soulisms, while CL Smooth and Lord Jamar offer some pretty good lyrics. But precisely what purpose does it serve? (WA)

●●●●●

SLAM

Psychotrance 4

Moonshine

IF you've never been to Slam's temple of techno hedonism, Glasgow's The Arches, here's your next best chance to see what all the fuss is about. Glenn Underground, Bush Funk, Octave One, Damon Wild, Blue Spirit, Sun Children and Envoy say wham, bam, thank you Slam, as they're mixed into deepest, darkest oblivion. (CB)

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DJ HONDA

DJ Honda

Epic/Relativity

INVITED to the States by DJ Clark Kent to battle him on the turntables, Japan's DJ Honda ended up with an album deal. His debut is a series of sharp, tight little productions enlivened by the likes of Sadat X, Common, Guru, Redman and Grand Puba. It's too much like a series of celebrity walk-ons to really excite, but it's solid stuff all the same. (WA)

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THE SIDEWINDER

Colonized

Mille Plateaux/Virgin

SLOW-motion industrial beats which simulate hip hop breaks. Frequency snatches, discordant ambience and dark, resonating drones. Kevin Martin's Sidewinder projects are anything but a barrel of laughs. And as for this album, "Colonized" is the sound of Techno Animal stripped of its funk, Lull drained of all their beauty. Very disappointing, in fact. (MJ)

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**LAMB**Lamb
Fontana

IT'S the sound of opposites. Two halves fractured by time. The Celtic folk melody, cornerstone of an almost forgotten British cultural tradition, in direct contrast to the Afro-centric bias towards the rhythm. Two separates drawn together by an undying attraction. Lamb are the sound of this fusion basking in the illusion of confusion.



Confusion, since Louise Rhodes and Andy Barlow fuse elements which were surely never meant to be put together. Take, for example, the opening number, "Lusty", where a deconstructed breakbeat backbeat collapses under the strain of its own in-built tensions as it's pushed to the brink by an aching, soulful lament of intense emotional and physical yearning. The same story applies on the frail yet brutal "God Bless" and the b-boy cut, "Gorecki".

This use of opposition goes still further. Light and dark ("Gold"), happy and sad ("Cotton Wool"), soft and hard ("Feela") are put side by side in fragile union, pulling in

different directions and yet forged together. Little is given in the way of compromise.

Barlow's hip hop and techno roots (he also records as Hipoptimist) clearly shine through, especially on the darkened grooves of "Transfattyacid", where Rhodes is forced to pull at the melody in desperation. The result is a claustrophobic battle of wills which threatens to close in on the proceedings. You have to wait for "Zero" to open things out once more with its cello-driven folk vibes. True, Rhodes does sound dangerously like Sinead O'Connor, but in the context of the song it's kind of fitting. After all, Lamb's vocalist draws as much from the history of folk singers as the angry Irish harpy. It's an awareness of history which is echoed by Barlow's own obsession with the breakbeat tradition. An obsession aired to superb effect on the instrumental "Merge", a feast of time-stretched science and Mexican horns.

Lamb combine genres, sonics and emotions which would sound kitsch in the wrong hands. Except this lot have got it down to an art form. You can leave those "drum 'n' bass Portishead" comparisons back in the marketing meetings where they belong.

Lamb by name. Definitely not sheep by nature.

Martin James

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STATIK SOUND SYSTEMTempesta
Cup Of Tea

BRISTOL'S Statik Sound System have also been known to do the diddle with Spaceways. Their debut album, "Tempesta", does its best to swathe listeners in a sensurround, can't-see-the-joins kind of experience. With the help of Helen White and her strange "Björk attending a Church Of England primary school choir" vocals, it does a pretty good job.

The overall sensation is one of sensual, elegiac immersion. There are sly touches of dub (check out the melodica on "I Am Essential"), jazz, Debussy (honest!) and of good ol' fashioned, dark-as-you-like, urban paranoia drum 'n' bass. And as all of these strands emerge from the mist to



have their say before slowly fading back into the mix, the percussion rattles steadily away slowly but purposefully in the background.

Ultimately, "Tempesta" is more suited to an afternoon spent drifting by river banks than an evening in the hurly-burly of the mean city. But it is still a thoroughly uplifting

musical beverage. Tasty.

Peter Redmond

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VARIOUS ARTISTSMusic With No Name
B&W

FOLLOWING up on their "International Meltdown" series, B&W have obviously decided to have a crack at ye olde cross-cultural barrier-breaking soundclash project. In this incidence, the subjects

for reworking include Flora Purim, John Tchicai and Barungwa, with scalpels being given to the likes of Roni Size, Spring Heel Jack and also Tony Thorpe.

So does it fly? Well, sort of. When styles are seamlessly meshed and both disparate genres get an equal look-in (as on Woob's take of Pop Mohammed's "Ancestral Healing" and Attica Blues' rework of Purim's "What You See"), then everyone goes home smiling and dancing.

But at other times, there's simply too much clear blue water to be bridged, as on Spring Heel Jack's remix of Outernational Meltdown.

Still, it's a stimulating concept which hits the spot most of the time. Which is commendation enough.

Peter Redmond

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VARIOUS ARTISTSThe Sound Of Eukatech
Eukatech

EUKATECH is a groovy specialist shop in London's Covent Garden, as well as a fledgling funky techno label. Of the 19 tracks on this, their state-of-



techno-art compilation, only a few have been on CD. Selling point numero uno.

Secondly, not only do you get artists from their own stable, like the excellent Ha-Lo (aka DAVE The Drummer and Chris Liberator) and Bigfoot Features Ltd, but there are also top cuts from the Plastic City, Noom, Phuture Wax and Pull The Strings labels. Which means tool-bags of talent from such luminaries as Oliver Lieb, DJ Skull, Ian Pooley, Jon The Dentist, Commander Tom, Terry



Lee Brown Jr and Detroit's DJ Bone.

The result? A pretty varied selection, ranging from havin' it trance to deep minimalism and experimental techno. Stone-cold, red-hot proof that tough, four-to-the-floor underground music is still pumping very healthily from the thumping heart of London's premiere record store.

Camilo Rocha

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**FILA BRAZILLIA**

Black Market Gardening

Pork

DARK house, deep, deep funk and liquid grooves. Yup, the Fila Brazillia autumn collection is everything we've come to expect from Hull's finest exponent of the downtempo groove.

Kicking off on a jazz-tinged tip, "Obrigado" combines shuffling hats with string swells. "Snake Ranger" then winds its scaled coils round congas, hand claps, French B-movie piano and flute refrains, along with a sax solo that Lester Bowie would be proud of. With tracks like "Butter My Mask" and "Blubber Plinth", Fila Brazillia then make a connection between

Art Blakey's nimble jazz rhythms and drum 'n' bass, meanwhile "July 23" is a beautifully haunting, late night lament. Best of all is the easy listening house lilt of "Xique-Xique", which climaxes with a superb salsa celebration that seals the Hull-Brazillia connection.

Let's face it. That Cobby geezer is an expert in black market gardening. We already knew that. And this is his finest crop yet to date.

Martin James

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SOUND PATROL

And there's more...

DUB FUNK ASSOCIATION

Spirits Under Pressure

Tasty

THE third instalment in Dub Funk's story finds them mixing up the sounds of the Nineties urban frontline with some roots cool. Like Dennis Bovell rolling up beats with Rockers Hi-Fi, as the jungle massive give maximum props, when it works (on "In A Hard Place", "Are You Satisfied" and "Style Of Champions") it's an off-kilter dub killer. When it's bad, though, it simply falls to pieces. (MJ)

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DJ TAKKYO ISHINO

International DJ Syndicate Mix 1

React

APPARENTLY Japan's answer to Jeff Mills and Richie Hawtin, Ishino drops Hardfloor's oft-overlooked "Acperience 5" alongside killer cuts from the likes of

Maurizio, K Hand and Traxmen. Ishino's mixing demonstrates a true knowledge of dancefloor dynamics and of global techno at its best. So when's he going to come over here, then? (KW)

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VARIOUS ARTISTS

Mazzo Mix-Up Volume 5

Mazzo, Holland

AMSTERDAM'S top tech-house club, Mazzo, is fierce enough to have Sir Billy Nasty himself name a recent track after it ("Mazzoslam"). That is recommendation enough for this mix compilation. Low on trail-blazing biggies, Nasty instead stays on the hard-house straight and narrow with Space DJZ, Secret Cinema, Adam Beyer, Supreme Truth and an exclusive sneakie of his own Barb Wired project. Put out yer fire with Mazzo-line. (CB)

●●●●●

FUTURE SOUND OF LONDON

Dead Cities

Virgin

SPIRALLING still further into the sonic death-trip first glimpsed on their "Lifeforms" set (itself a cheery collection describing the degeneration and decay in the modern world), here, FSOL have finally severed all ties with the shiny happy world of mainstream pop music. The euphoric sweep of their early Top 20 hit, "Papua New Guinea", is a long way removed from tracks boasting titles like "A State Of Permanent Abyss" and "First Death In The Family".

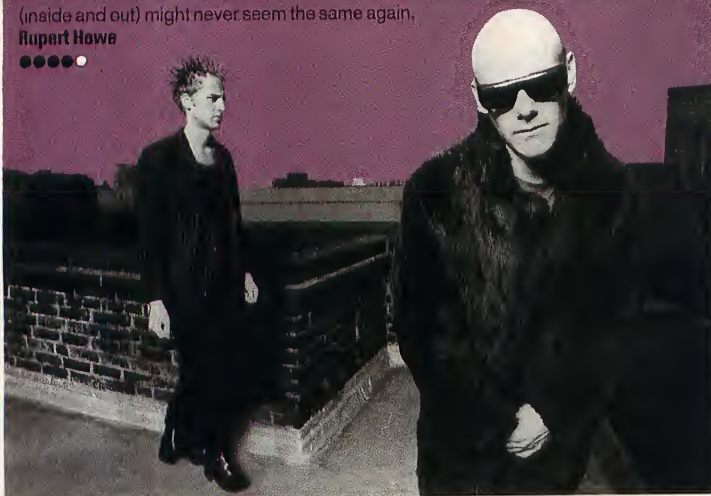
In common with many creative electronic types who spend too long on their own in darkened rooms interfacing with machines rather than people, Brian Dougans and Gary Cobain have entered a detached, slyly ironic view of a world which appears to be constantly teetering on the very brink of collapse. It is unsurprising, then, that much of their new album is similar in tone (if not content) to the isolationist ambience of Paul Schutze. Bleak and unforgiving, cast adrift on a sea of angst.

But thankfully, at least as far as the listener's concerned, the musical backdrop to this crisis of ideas still displays the solid funk basis which distinguished the duo's 1995 undercover EP, "Smokin' Japanese Babe". Corrosive beats lend a fierce rhythmic urgency to the dense backdrop of sampled noise. There are nods both backwards to the early hardcore outings which they recorded as Smart Systems and Stakker (the abrasive assault of "We Have Explosive"), and forwards to a raw urban synthesis of horror-movie strings and semi-junglist percussion ("Quagmire").

At times, it all gets a little too self-conscious for its own good (too many snippets and not enough continuity). But binding the disparate elements together is a symphonic flair that most ambient/techno pretenders would scarcely imagine, let alone attempt in public. Naturally, such deliberate and delicate distinctions require adequate time to be appreciated in their entirety. This is a collection you need to live with day by day in order to divine all of its buried secrets. But be warned. After a few spins, the world (inside and out) might never seem the same again.

Rupert Howe

★★★★



BLACKSTREET

Another Level

Interscope/MCA

THERE'S just no disputing Teddy Riley's huge influence on modern r&b. But the fact remains that he's a better producer than he is a songwriter. Who else would think of sampling Grandmaster Flash's "The Message", piping the melody under, rather than over the cut and calling it "Fix"?

Which leaves Blackstreet's long-player, "Another Level", straddled in-between inspiration and underachievement. The mighty chasm separating contemporary, beat-infested r&b and even moderately intelligent representation certainly isn't going to be crossed here.

However, at least the superb talents of the band's three vocalists haven't been prostituted here by Riley's ultra-modern production. The exquisitely wonderful "Happy Song" somehow resembles a black version of "Mr Sandman", while "Paradise" is so concise, Quincy Jones could have created it.

The destabilising effect comes from the contradictory subject matters. Religion, love and street sensibilities are all vying for domination. In the end, you find yourself

impersonating Riley. Not by pretending to be one of the vocalists, but rather by selecting, sampling and editing your way through it all.

Jacqueline Springer

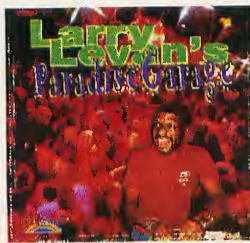
★★★★

VARIOUS ARTISTS

Larry Levan's Paradise Garage

Salsoul, USA

YOU'VE heard his name a million times.



Larry Levan. The revered, nay, deified resident DJ at the now legendary Paradise Garage in New Jersey and seminal house knob-twiddler to

boot. The trouble is, Larry passed away a few years ago and his original productions are now rarer than Siberian hens' teeth.

Thank heavens above, then, for this new compilation, which at last lets us history-seekers see just what all the fuss is about.

Actually, this compilation originally came out in 1980 as "Larry Levan's Greatest Mixes Volume 2". Sixteen long years and a repackaged version later, the tracks still sound like the truly definitive classics they always were. Check out Instant Funk's body-rocking "I Got My Mind Made Up" or Skyy's dubby "First Time Around" for some of the hottest dance music ever set down on vinyl.

But be warned. "Larry Levan's Paradise Garage" is one very misleading title. This is not the sound of the venue which gave garage its name. Levan's legendary sets encompassed far more than just his own mixes. What's more, the album's 1996 sleeve shows a mainly white club crowd of what look like "Saturday Night Fever" extras and cast-offs. The real Garage was predominantly black and gay.

If it's a true Larry Levan set you want to hear, then it's off to NYC's black market tape stalls for you. But for the great man's music and Francois Kervorkian's brilliant sleeve notes, this is one essential record.

Kevin Lewis

★★★★

PROJECT 23

23

Dorado

IT'S that damned number yet again. The likes of Spiral Tribe and The Drum Club have for a long time now proclaimed the mysterious properties of the number 23. Quite how ex-Jazz Warrior and current Metalheadz MC, Cleveland Watkiss, got mixed up in this mystical mumbo-jumbo is another thing, though.

Still, teaming up with DJ Le Rouge and drummer Marque Gilmore, Cleveland has produced a fetchingly idiosyncratic drum 'n' bass selection. The title track gets the proceedings off to a bad start, the beats getting bogged down among hackneyed phuture soul catch-phrases, but the bass-heavy roll of "D... B... Sound" and the eccentric hardstep rhythm of the excellent "Frost" display a near-unique range for a scene obsessed with categorisation.

In fact, hidden somewhere in the sickly, soul-jazz fusions (check out "Sugarize") and portentous techno-hippy trappings, there's an innovative and inventive drum 'n' bass album begging to get out. For the moment, however, this "23" remains somewhat less than the sum of its parts.

Rupert Howe

★★★★

EMPIRION

Advanced Technology

XL

"DRUGS, taking their lives away." Thus went the infamous sample on Empirion's killer "Narcotic Influence" single, released

in '93. Pretty impressive for a debut.

Thankfully, this, their first long-player, isn't simply "Narcotic Influence" plus a bunch of duff fillers.

Subsequent singles such as the bleepy "Ciao" and the bombastic "Jesus Christ" stand firm and tall alongside the newer material. There are the trance-intoned rumblings of "Phi", the lilting mellowness of "New Religion" and the warm, intelligent breakbeats of

"Ayahuasca", all showcasing an engaging deftness of touch.

The band's strength lies in the disparate interests of its three core members. With roots in the heavy industrial noise-core of Ministry and The Revolting Cocks, DJing stints on Prodigy tours and an unhealthy love for West Ham football team, it is small wonder "Advanced Technology" sounds the way it does.

Experimental, accessible and defiantly now, "Advanced Technology" is set to rock a disco-tech near you very soon.

Kieran Wyatt

★★★★

SOUND PATROL

And there's more...

VARIOUS ARTISTS

Groovy - A Collection Of Rare Jazzy Club Tracks

Irma, Italy

WITH a subtitle like that, "Groovy" hardly needs explaining. We're talking suave rare groove moments from the Sixties and Seventies from Patti Austin, Milt Jackson, Boz Scaggs, The Aquarians and, best of all, Deodato's anthem-to-slay-all-anthems, "Superstrut", plus the sultry, sleazy, superfly strut of 24 Carat Black's "Theme". Tops. (CB)

★★★★

VARIOUS ARTISTS

Networks 3

Intellinet, USA

HAWTIN and Aquaviva's Intellinet is an umbrella under which you'll find some of the best techno/deep house labels. Think Dirty House, Definitive, Terence Parker's Intangible, as well as Hawtin's own Plus 8 and now-deceased Probe. Highlights include Dirty House Crew's devastating "Movin' On" and "High" and Theorem's wonderful "Nebulus". (CB)

★★★★

DMX KREW

Sound Of The Street

Rephlex

ELECTRO they may be, but DMX Krew are just that little bit different, that little bit extra special. Straddling the divide between Detroit's harsh, alien grooves (think Aux 88 or Bassbin Twins) and London's more melodic, sensitive new funkateers (like Jedi Knights), DMX put so much frivolity into their boogie-bass frolics that "Sound Of The Street" could easily be the soundtrack to a 1996 remix of the movie "Electric Boogaloo". (CB)

★★★★

VARIOUS ARTISTS

Anthems

AM:PM

OF all the major label dance off-shoots, only AM:PM have shown real devotion to pure garage and to house that is truly purist and, just occasionally, justifiably commercial. Simon Dunmore joins up with Alcatraz and CJ Mackintosh in the mix, as Heller & Farley, Mone, Sounds Of Blackness, Future Force, Michael Proctor and The Absolute highlight the imprint's many strengths. And if that's not enough, there's also that awesome Hani remix of The Police. Respect. (CB)

★★★★

**Cristian Vogel
specific momentific**

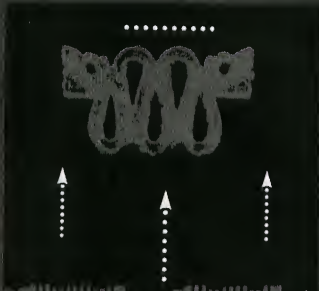
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Colonized**

MILLE PATEAUX

MILLE PATEAUX



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DLP/CD MP 27



DLP MP 28

Electric Ladyland 3

**Love Inc.
-Live's a Gas-**

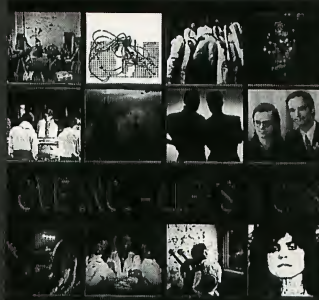
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VARIOUS ARTISTS

LTJ Bukem Presents Earth Volume 1

Earth

THAT Bukem chap, eh? Not content with being the ambi-jungle don, he's only gone and got himself a Mo' Wax-style sub-label for his more diverse, not-just-trip-hop brand of jazzed-up ambience.

"Volume 1" is the opening manifesto, and while it may not be a Gettysburg Address, it's still easily cool enough to get Bill Clinton on the jazz ciggies again. To start off with, there's the first Bukem track for ages, a star-kissed meandering into laid-back trip hop land. Then there are three sweet-pea pieces of tripped-out funkadelica from Poets Of Thought. Don't know who they are, but watch 'em like hawks. There's your patented Good Looking brand of creamy, dreamy drum 'n' bass from Doc Scott, Pablo and the superb Appledosa. Best of the bunch, however, is "Revival" by Blame, an absolutely blinding concoction of sleazy jazz-funk breaks, that sounds like Global Communication playing the theme tune to "NYPD Blues".

This Earth is definitely moving, darlings.

Calvin Bush

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THE SHAMEN

Hempton Manor One Little Indian

ARE you having a problem getting your head around the way that Colin Angus' gang manage to straddle underground and overground camps? Don't worry. You're in good company. Thankfully, the instrumental "Hempton Manor" solves your dilemma. Because you don't need to get your head round it at all. Nowadays, these geezers are both clown prince pop stars and reclusive techno boffins. And they're still making damn good music.

Expanding on the vibe of "Arbor Bona, Arbor Mala", the instrumental companion to 1995's "Axis Mutatis", Colin and Mr C have taken The Shamen's sound much deeper underground. No longer "Comin' on strong", Mr C's influence as a DJ and Plink Plonk boss is clear. Dreamy techno licks ("El-Fin", "The Monoriff") nestle next to intricate drum 'n' bass tunes such as "Urpflanze", as Colin Angus wraps it up in his customary trippy, cyber-mystical vibes.

It's dedicated to the hemp plant, but this album is less a smoker's delight and more food of the gods. Anyone for seconds?

Kieran Wyatt

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TC ISLAM & THE FUNKI ALIEN

Planet 2020

Anti Static

IT'S outta space time again, as the P-Funk sci-fi vibes filter through and TC Islam (son of no less a deity than Afrika Bambaataa) brings on his funky cavalry for a stint on the conspiracy theory battlefield.

"Planet 2020" is a collision of distorted

b-lines and the funkier horns in the galaxy. A fierce rush of adrenaline-infused mad shit which courts the gut-level tear-up of The Bomb Squad as much as it licks the bad-assed shine from Clinton's mothership. Throughout all this, Illuminati-inspired lyrics are dropped the way people used to say "Muthafucker". Loud and often.

Funky basslines and horn licks come up from the depths of Hell (courtesy of Raw Deal's production), marking out tracks like "Urban Wars Of The Nineties" and "Aliens On The Run". Meanwhile, "Pale White Horse" brings in a dark, soundtrack vibe. But the choicest cut is "Jungle Jam 2020 Style", a hardsteppin' alien ragga attack.

See the world in "Planet 2020" vision and the Soulsonic force (1996-style) will be with you.

Martin James

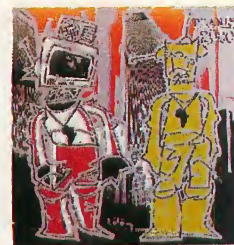
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TERRACE

Konnekt

Evo-Lute, Holland

SOME see Stefan Robbers' Terrace cuts as a kind of European counterpoint to the machine-like funk Detroit. And while the Motor City's influence is in evidence here (the string progressions, monotone vocals, 808-powered syncopated rhythms), such comparisons to Detroit's sound are as lazy as they are misleading.



Black Magic - Freedom (Make it Funky)
Lil Mo' Yin Yang - Reach
Gat Decor - Passion
Full Intention - America (I Love America)
Frank 'O Moiraghi featuring Amnesia - Feel My Body
Nush - U Girls
Ruffneck featuring Yavahn - Everybody Be Somebody
Junior Vasquez - If Madonna Calls
Naked Music NYC - I'll Take You To Love
De'Lacy - Hideaway
Inner City - Your Love
Nikita Warren - I Need You
Lovestation - Love Come Rescue Me
Giant City - Feel The Spirit
Alison Limerick - Where Love Lives

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Terrace's sound belongs to the long-standing European legacy of electronically galvanised techno, a legacy which includes the compositions of Chris & Cosey,

Front 242 and, of course, Kraftwerk. A quintessentially European air of gloomy despair is sewn into "Konnect"'s stark, angst-laden grooves, setting them apart from even the most emotionally inspiring techno tracks. Sure, there are one or two lighter moments. The wonderfully funky, "Downtown"'s deep grooves for a start.

Ultimately, though, it's the solitary nature of tracks like the beatless, string-led "Life In 6.45 Min." and Olga's elegant, poetic tones on "The Scream" that make this LP such a touchingly spiritual experience.

Deep, beautiful and compelling sobriety.

Dave Mothersole

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ART OF NOISE

Jungle Mixes

China

BACK in 1990, Art Of Noise were remixed into ambience by Youth and Alex Paterson. Two years on, it fell to techno mixers such as LFO and The Prodigy. 1996, and it's the turn of the junglist/drum 'n' bass scientists.

All the usual suspects are present. Doc Scott kicks things off in a mellow mood, with waves of electronic hiss drifting over a techstep break. PFM

conjure up a typically smooth roller out of "Opus For 4", while Dom and Roland feed a loop of distorted bass into "Ode To Don 508E".

As expected, these remixes bear little resemblance to the originals. But then, this is really just an exercise in style. And at its best (U Majick's phuturistic take on "Camilla" as opposed to Aquasky's well dodgy jazz funk), it finds the breakbeat technicians involved reaching out for a new sound, free from the restrictions of dancefloors and D.J.s. A rebirth of cool.

Rupert Howe

●●●●○

FORCES OF NATURE

Live From Mars

Clean Up

"STANDBY. We are approaching a zone of gravitational attraction, power infinite. Request change in course of imperative."

Forget what the newspapers say. Sonic space travellers, Forces Of Nature, have known there's life on Mars for some time now. How? Because this much-touted Bournemouth duo (Bukem's ex-MC, Paul Chambers, and the classically-trained Tony Reeves) are agents of outer space whose beats pulse from beyond the ether.



Their debut album fuses FON's diverse influences and takes us from the muddy raves of 1988 on into the breakbeat imperatives of 1996. Shaped

by the elemental forces of nature, natch.

Suggestions of Good Looking's usual dreamscapes are stripped right down to a minimalism which shimmers with lush piano, deep bass and swooning strings on tracks such as "Jazz Bell" and "Train Of Life", while cuts like "Illogical Voyager" trace the metaphysics of jazz through to Carl Craig's digitised technospherics. "We ain't pop stars all dressed up," they rap over "The Deep". No, but they are certainly a force to be reckoned with.

Rachel Newsome

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VARIOUS ARTISTS

Biology Memories

EMI TV

THROUGH the dry ice mists of time, you might just remember the Eighties. If not, this collection of club classics could be an extremely enlightening experience. But not always for the right reasons.

All of the gold-plated classics are here. The beautiful chorus of Fall Out's "Morning After Lenny Dee", Turntable Orchestra's "You're Gonna Miss Me" and Inner City's house wiggler, "Big Fun". But among the plink of the pianos, the minimal rhythms and distant 303s, there's a fair portion of plonk too. It just goes to show that time is often dance music's harshest critic.

Where this dewy-eyed commercialism is taking us is different matter. Best keep your biological recollections to school days studies of rats for now, saving the best bits of this collection for those OAP Ibiza revival nights in 2040.

Iestyn George

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SOUND PATROL

And there's more...

BOXCAR

Algorhythm

Pulse 8

EVER wondered what Culture Club would sound like if they were given the production treatment by Stretch & Vern? Or if Mary Kianni hooked up with mega-mature cheese merchants such as Alex P or Brandon Block? No? Can't say I blame you. And you certainly won't be needing a copy of this decidedly half-baked Australian project which destroys the attempts of people such as Juice, Zen Paradox and, er, Skippy to better Oz's cultural reputation as a no-go area. (CB)

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VARIOUS ARTISTS

The Broken Voice

Suburbs Of Hell

"THE electronic dismantling of the human voice to a groovy drum" says the sleeve, masking the bewilderingly avant-garde electronic mania within. A tribute of sorts to London's temple of weird cool, the Sprawl club, here are eleven exclusive cuts from the likes of Scanner, Immersion and Lovecut DB. But best of all are Daniel Pemberton's searingly groovy "Cornholio" and V-Nec's mad, clonk-tastic "Malfunction". Far-out doodley new electronica. (CB)

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Quervo Special
MILK & HONEY

TRIBAL GATHERING 1996

Universe

CONCEPT: Universe launch their label with the inevitable three-CD compilation from this year's biggest dance pow-wow.

LINE-UP: Gayle San, house hero Marshall Jefferson (in fine scratch 'n' mix form) and James Lavelle.

KEY PLAYERS: House highlights from Salt City Orchestra, Basement Jaxx, Brersoul and Ian Pooley. Techno cuts from Tesox Shitake and Space DJZ, plus an exclusive new Gayle San track. Lavelle all over the (chip) shop with Shogun, Crystl, Krush, 69 and Raw Deal.

USEFUL SUBS: Fred - "Horny As Fred", Z Factor - "Gotta Keep Pushing", DJ Spooky & Mr Scruff - "Murderah Style".

VIEW FROM THE TOUCHLINE: Clan you feel it? Maybe not, given that it wasn't recorded live at the time. Let's have Daft Punk and Black Grape live cuts instead, please. (CB)

●●●●○

CLUB CLASSICS VOLUME 2

Fantazia

CONCEPT: All yer fave choons from the last few years out in clubland, with hardbag, handbag and clutchbag in abundance.

LINE-UP: Clubbing's top caner, Brandon Block, D:Ream warm-up man, Peer, and Mike Cosford.

KEY PLAYERS: Slo Moshun's piano-tastic "Bells Of New York" and Leftfield's fab "Song Of Life" both rock like bastards, but Atlantic Ocean's "Waterfall" just sneaks it in the happy clapper stakes.

USEFUL SUBS: Subliminal Cuts' "Le Voie Le Soleil" and Brothers In Rhythm's "Such A Good Feeling" should be prescribed as alternatives to Prozac.

VIEW FROM THE TOUCHLINE: The only thing missing here is some geezer screaming out "Large!" and "Havin' it!" at regular intervals. And that's because he's too busy in the office editing Muzik. (KW)

●●●●○

THE FREESTYLE FILES VOLUME 1

K7, Germany

CONCEPT: This album nicks the blueprint of Crammed's fab "Freezone" compilation series and turns in a widescreen sonic blend of big beats, basslines and general genre-dissolving tomfoolery.

VITAL COMPILATION 2

ABOVE THE LAW - ENFORCERS

Reinforced

CONCEPT: 4 Hero's Reinforced label lay down the law, jungle style, with all-new tracks from Goldie, Nookie, Leon Mar, L Double, Randall, Stretch, Lemon D and more.

KEY PLAYERS: Lemon D's "Break It Up" is tearing up the clubs, however it's Immortal Minds' "Scatter", Stretch's massive "Do Or Die" and Leon Mar's "Confessions" that are blowing the office stereo like gelignite.

USEFUL SUBS: Rippling ambience on Nookie's "The Eclipse", drilla-killa hardness on DJ Teebone's "Sign Of The Times" and mellow jazzy trip hop on new Tek 9's "Libra".

VIEW FROM THE TOUCHLINE: Reinforced in concrete, set in steel, founded on titanium. The whole breaks galaxy is present and correct. 4 Hero continue to be a law unto themselves. Time to judge for yourself. (CB)

●●●●●

VITAL COMPILATION 1

MISCELLANEOUS THE 2ND

Language

CONCEPT: Moody Boy, Tony Thorpe, rounds up another crazy gang of mad electronic misfits, lost heroes, drum 'n' bass renegades and wacky house weirdos.

KEY PLAYERS: Squelchtastic avant-funkarama on No Sleep's "Earth Hum", essential deep house from Nad on "Infinitesimal" and the very finest jazzy jungle on Mr Foster's "Miracle Tonic".

USEFUL SUBS: A myriad of twisted adventures in the world of new funk await you, courtesy of The Occupiers, Phume, Buckfunk 3000, Skew & Wrap and, particularly, Elixir's waltz-bonkers "March Of Osiris".

VIEW FROM THE TOUCHLINE: Big Chief Thorpe, he no speak in forked tongue. But all his friends, they have many different dialects and they tell of heap um good tunes. (CB)

●●●●●

KEY PLAYERS: Photek's "T Raenon" and Nightmares On Wax's "Nights Interlude", both of which illustrate the broad scope of the freestyle concept.

USEFUL SUBS: Classics from Alex Reece ("Pulp Fiction"), Sabres ("Wilmot") and Link ("Antacid") stand the test of time.

VIEW FROM THE TOUCHLINE: A well-observed representation of the freestyle scene with all the main players accounted for. Roll up a fat one. (KW)

●●●●○

TRANSCENTRAL CONNECTION

Moving Shadow

CONCEPT: This is the third part in Moving Shadow's quest to represent drum 'n' bass outside of The Big Smoke. Props this time go to the Midlands.

KEY PLAYERS: They're all solid gold exclusive tracks, including the dark, hard jazz twists of Tango's "Fever", Essence Of Aura's smooth groove anthem, "So This Is Love", and Neil Trix's soul-spiked "Revolution".

USEFUL SUBS: Q Project & Spinback with their jazz funkional "2010", and the very uptempo "Persuasion" by Guardians Of Dalliance, with its downbeat bass action.

VIEW FROM THE TOUCHLINE: A junglist, jazzy funky collection which is tailor-made for a Fabio session. (MJ)

●●●●○



FEED YOUR HEAD 3

Planet Dog

CONCEPT: It's subtitled "Accelerating The Alpha Rhythms". Translated, that means another of the Doggies' chill-out albums.

KEY PLAYERS: Both of the contributions by The Star Seeds could make grown men weep, while "Journey" by Norwich types Evolver will send the rest of us home in a wailing ambience.

USEFUL SUBS: Phreaky's swirling "Blob" and Prism's shuffling "Rain" are totally and utterly swoonsome.

VIEW FROM THE TOUCHLINE: By throwing away the clanky abstractions of their previous efforts, Planet Dog have managed to take the concept of the chill-out album to new highs. Essential. (KW)

●●●●○

THE SOUND OF AMATO VOLUME 1

Amato

CONCEPT: The premiere cheese-house distributors preview their 1996 winter collection with sneakies from their own label and others.

KEY PLAYERS: Three forthcoming major label big outings, Quattara - "Quattara", Souvlaki - "Inferno" and Digital Blondes house smoothie - "Anthem".

USEFUL SUBS: Previously unreleased cuts from Shango and Lovebeads, plus Disco Citizens' brilliantly successful pastiche of dream-house, "Footprint".

VIEW FROM THE TOUCHLINE: Tomorrow's Pete Tong tunes, today. (CB)

●●●●○

WIPEOUT 2097

Virgin

CONCEPT: A serious sonic assault for racing through those future stratospheres of the Sony Playstation game, "Wipeout 2097".

KEY-PLAYERS: The exclusives roll in from all the ubiquitous stadium-fillers, including Orbital, The Prodigy, Underworld, FSOL and Leftfield. And no adrenalin-fuelled compilation album would be complete without those speed-freakish Chemical Brothers, appearing here reworked by the Romford trio.

USEFUL SUBS: Daft Punk's "Musique" and steely tech-step from Photek on "The Third Sequence" and "Titan".

VIEW FROM THE TOUCHLINE: Sony's take on corporate cool will ensure their clubland invasion continues apace. Not exactly the finest example of the sonic heights some of these names are capable of, but

guaranteed to get all those pheromones pumping nevertheless. (RN)

●●●○○

REACTIVATE 11

React

CONCEPT: Pumping trance, nu-NRG and slammin' techno beats compiled by loony Scottish McMadman, Choci.

KEY PLAYERS: Third Man's "Planet Hunters" pushes all the right buttons, while RND Technologies' "Ultra Filter" is a powerful, dark trance grinder.

USEFUL SUBS: "Believer", which is actually one of Choci's own chewns, Baby Doc's Trade anthem, "Yum Yum", and De Niro's tough jacking "Evolver".

VIEW FROM THE TOUCHLINE: Arguably the only compilation series into double figures and still worth checking. It's hardly purist, but when it's this much fun, who cares? (KW)

●●●○○

HIGH SCHOOL HIGH ORIGINAL SOUNDTRACK

Big Beat/east west

CONCEPT: The soundtrack to yet another hip hip-oriented film which we won't get to see for at least a year.

KEY PLAYERS: Still, it's all exclusive stuff, with cuts from members of the Wu-Tang Clan, D'Angelo and his new protegee Erica Badu (sounding like a Nineties version of Marvin & Tammy), Jodeci, A Tribe Called Quest and The Roots.

USEFUL SUBS: Faith Evans sampling that Busta Rhymes catch on "I Just Can't", and the reuniting on vinyl of two former Brand Nubian members, Sadat X and Grand Puba.

VIEW FROM THE TOUCHLINE: Book your ticket for a quick, beat-heavy and, at times, thought-provoking tour through modern r&b and hardcore rap. (JS)

●●●○○

BREAKBEAT SCIENCE

Volume

CONCEPT: The guys behind Trance Europe Express set out on belated drum 'n' bass vinyl outing.

KEY PLAYERS: This is all exclusive material, including Trace & Nico's rolling "Area 51", Hidden Agenda's jazzy "Vindication" and Ed Rush's deep "Comatose" cutting up the funk in wicked style. Skycutter's fab "Independence Day" and E-Z Rollers' "Spin Out" also stand out.

USEFUL SUBS: 4 Hero on a soulful tip with "Universal Love" and Spring Heel Jack dubbing up "Galapagos 11".

VIEW FROM THE TOUCHLINE: The next express train to Crucial Compilation Corner is now boarding at a platform near you. (MJ)

●●●○○

KILLING MUSIC

Filter

CONCEPT: Self-confessed "Filth, Vermin, Scum", Dorado's cool offshoot kids get together for a retrospective of dirty beats one year down the line.

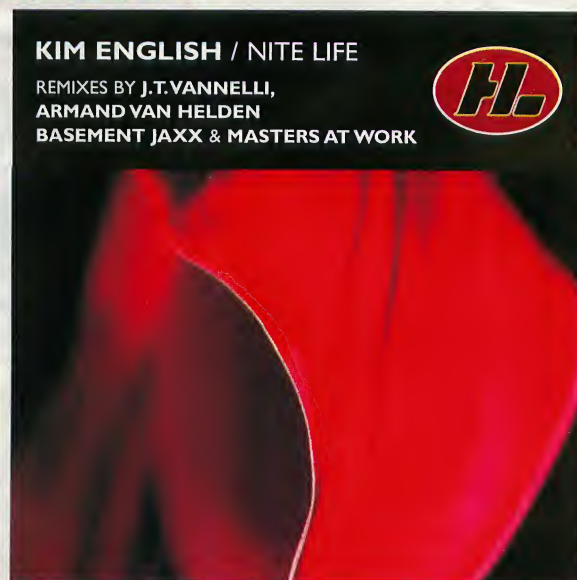
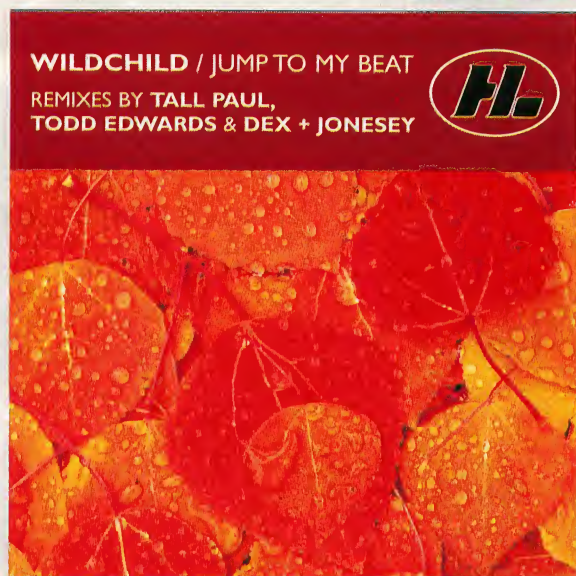
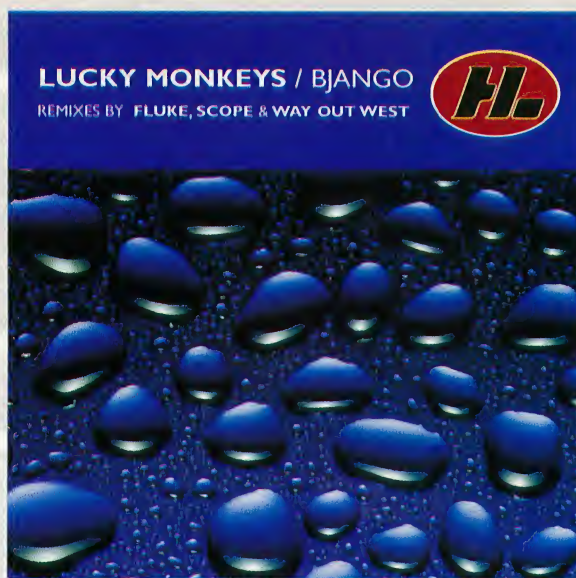
KEY-PLAYERS: Exclusives from the glacially epic Chicane and Sunship's melodious "Initiation", meanwhile, Dorado stablemates, D>Note, get dubbed over by the excellent Faze Action.

USEFUL-SUBS: Kid Loops' fantastic future groove, "Alien Resident", plus essential cuts from the supersonic Box Saga and Local Zero.

VIEW FROM THE TOUCHLINE: Music is dead. Long live music! (RN)

●●●○○

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WILDCHILD: JUMP TO MY BEAT

KIM ENGLISH: NITE LIFE



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TRAINSPOTTING

House

Reviews by **TERENCE FARLEY**

ANN NESBY

Can I Get A Witness

Perspective

The female lead from the ever stunning *Sounds Of Blackness* goes solo with an old soul-style song. "Can I..." gets a hypnotic groove treatment courtesy of man of the moment, Mousse T. Leaving his skippy happy garage sound behind, the vibe is deeper and darker, with Ms Nesby riding the hard rhythm perfectly. I was offered £50 for my copy recently, as apparently it isn't going to see a full release. Yeah, Jimmy Hill!

●●●●●



SINGLES

SHABOOM

Burst A Bubble/Nokturnal

Paper

Mo' jazzy- flavoured deep shit from the Paper click, this time it comes out of Blackpool and features the talents of Mark Bell, Ben Davis and Dick Johnstone. Deep, warm keys are pumped eagerly along by a real funky rhythm which, at plus four, is pure Derrick Carter (sorry chaps).

●●●●●

DISCO ELEMENTS

VOLUME 5

Give It To Me

Azuli

Here, Roberto and Zaki get to grips with The Clash's "Magnificent Seven". Joe Strummer's vox is laid over a bad disco-boogie groove, with great strings and brass stabs. If it gets picked up by a major label, this could be another Buckheadheads. Creative biting indeed.

●●●●●

BOSSA NOSTRA

FEATURING VICKI

ANDERSON

Home Is Where The Hatred Is

Irma

My all-time fave song (respect to Gil Scott Heron and Esther Phillips) featuring James Brown soul sista, Vicki (mother of Carleen) Anderson, who, over a minimal deep groove, does justice to a real classic. This is a fine cut which has been sadly overlooked during the summer's "havin' it in Ibiza" rush. Search 'n' you shall find.

●●●●●

BEEZWAX FEATURING

TYRAH

Can This Be Real

Flatline

The Backroom production crew return with a bad, New York-style rump-shaker. A big bassline, off-key little gal vox, cool Latino chants and timbales are nicely finished off with live flute. Funk, 1996 style.

●●●●●

AMIRA

Walking (Remixes)

Slip 'N' Slide

The song which should have been huge gets the remix treatment by the producer who certainly is huge, Mousse T. Very similar in style to his Ann Nesby reworking, but with an even darker bass and keys, this one has a near Tenaglia feel to it. No excuses this time.

●●●●●

PAUL JOHNSON

Hear The Music

Peacefrog

The pick of the bunch from a great EP of diverse Windy City house. You'll know the sample from Todd Terry's classic, while the groove is funky disco done in a way that will move even the most corporate of floors. The rest is deeper and far more thoughtful but not half as fun.

●●●●●

DANNY TENAGLIA

Oh No

Twisted

The Don's fab oldie gets an even more intense Tribal attack. Huge at Twilo forever, its top Afro female chanting will give it the chance of breaking big. A top record.

●●●●●

KARNAK

Calypso Breakdown/Hmmm

Twisted

Hard as nails, Chicago-inspired trax. "Calypso..." is in a Paperclip People style, while the preferable "Hmmm" combines tasty acidic basslines, retro loops and cut-up vocals to full effect. Very Junior Vasquez at the Tunnel.

●●●●●

LAJ AND QUAKERMAN

Terminal 4/Quantic Hilton

Tabasco

"Quantic Hilton" is a pumping Latino groove, while "Terminal 4" is pure Seventies cop-show funk, with live wah-wah guitars and a wicked sense of humour. Bring back "The Professionals", I say.

●●●●●

RAW CONCEPT

Don't Do It

Jus Trax

Mark Wilkinson, Rocky (from X-Press 2) and Black Science's Ms Classen get onto a funky, skippy London garage vibe. Cut-up and time-stretched vocals add to the charm of a tune which is pure Saturday-night London garage.

●●●●●

GLENN UNDERGROUND

GU Trance

Peacefrog

Deep house from GU which is aimed mainly at the early evening techno-heads. With its brazenly cool Moog sounds and a funky rhythm section, this is jazzy tech-house in a Colin Dale style.

●●●●●

JAZZ JUICE

11th Heaven

Join Hands

Noel Watson's dependable label comes on strong with a hot jazz-samplin' track that uses some awesome Randy Crawford vocal snatches courtesy of producer Mark Mellor. One for the mix and a tasty treat outta da Grove.

●●●●●

A MAN CALLED ADAM

Que Tal America

Prescription, USA

The old soul boy standard gets a moody treatment from Britain's finest. A wicked, bottom-heavy vibe is complemented here by live trumpets and Sally's lip-smackin' Spanish-sung vocals. Deep dubs complete this cool double-pack.

●●●●●

ALBUMS

DOC MARTIN

Unlock Your Mind

Moonshine

Doc Martin, like Danny Tenaglia and Derrick Carter, has been one of the few American DJs to make

ROY DAVIS JR

Gabrielle

Large, USA

One of the finest (and most underrated) US producers, Roy Davis, brings in the top vocal talents of Pevin Everett, whose understated style fits the tough garage vibe like a glove. Live trumpets and Roy's spoken vocals add up to make this a great piece of Chicago house. Not a peak-time tune, more a musical moment to savour.

●●●●●



a strong name for himself on the UK circuit, remarkable when you consider the short time he's been playing over here. Like Tenaglia and Carter, Doc grooves around at the harder end of the house spectrum and, on this mix CD, he moves from the hard-jacking funk of DJ Sneak to the wildly tripped-out disco of the Jedi Knights with consummate ease. A trip across the tougher side of clubland.

●●●●●

BOO WILLIAMS

Home Town Chicago

Relief, USA

Boo Williams has made a bunch of cool tunes in his time. "A New Beginning", his first twelve out on Relief, was a classic. So was his work on Glenn Underground's "Parables Of The SJU" long-player. However, with this, his album for Relief, he seems to have got stuck

in a rut of simple synth-hooks and played-out 909 patterns. There are a couple of positive moments, though, with "Lazy Mood" its slinky analogue funk and the out and out strangeness of "Devil Muzic".

●●●●●

JAMES CHRISTIAN

A Better World

Nervous, USA

East coast tough nut, JC, delves into the world of sample-fuelled hypnodelics and comes back smelling like Ammand Van Helden. So beefy basslines, twisted disco super-hooks and beats that would send most floors into a frenzy are on offer. While it's not the most inventive album in the world, you do get two slices of vinyl filled with the kind of cut 'n' paste workouts that seem to be doing the most dancefloor damage right now.

●●●●●

*NEEDS MUST

10 things NY hard houser JAMES CHRISTIAN couldn't live without

Health

Why? Because I like to be healthy, I guess! It's more important to have a healthy life than a long life. No, I don't currently have any ailments!

Music

I guess everybody does what they do because it feeds some kind of void. For me, it's the need to do something creative. Some people like to write, some people freestyle on bikes... I make music.

The ocean

It gives me a sense of calmness and being a part of the Earth. I live near the ocean and I'm sure I always will. I can't imagine living inland, there's something quite magical about living just 10 minutes from the ocean.

My dog, Bosco

My nine-month-old golden retriever is adorable. He's there for me when nobody else is.

My family

I am the oldest of four brothers and two sisters, and we're all there for each other, but if anyone needs anything, the first one they'll call is me.

Warm weather

It doesn't have to be baking hot, but I'm not keen on a cold climate. I adore San Diego because it's basically sunny all year round. I don't like winter, I just like to look at the snow. My very favourite season has to be spring.

My girlfriend,

Susan

A very good-hearted person and very tolerant of me. I guess I'm difficult to be around sometimes! She's also very talented.

My Pathfinder 4x4 utility vehicle

We were having some brutal winters in New York, getting snowed in, so I bought a Pathfinder truck. I also really wanted it for the beach. Once you've driven a truck, you'll never drive a car again!

The Xen Palate restaurant, Manhattan

It's on Union Square. It's Japanese vegetarian, but of a different kind. Xen is an incredible style, it's a whole body experience! The restaurant is very romantic, you can even sit on cushions on the floor in the traditional Japanese way.

Spirituality

I'm heavily into that whole spiritual mind-body connection thing. I've done kick-boxing for eight years, but I've moved on to Olympic judo now. It keeps my mind, body and soul as one. When I'm doing it, I am able to forget the problems which come with being in this business!

● 'James Christian Presents... A Better World' is out now on Nervous



Jungle

Reviews by **VEENA VIRDI**

SINGLES

BLUESHIFT

Into You EP

Ultimate Dilemma

The expected gambit for labels dealing out bastardised beats is to loiter around the outskirts of drum 'n' bass. What makes this cut from London label Ultimate Dilemma different is the way it dismembers Motor City synth drawls with razored pulsations. Proof that techno and drum 'n' bass are indeed blood brothers. ●●●○

DJ TRACE

The Mutant Revisited

Emotif

When DJ Trace remixed T Power's "Mutant Jazz" last year, he made a bombastic killing, murderously bludgeoning the sax riff with dark, ransacked drum patterns. Now remixing the remix, Trace inflicts even more gruesome acts on the quivering, inflated basslines. A nasty little piece of work. ●●●○

FUNKY VIOLENCE

Disruptive Influence

No Bones

If you thought things couldn't get any more bizarre, Nic Emberton takes his minimalist electronica into *reductio ad absurdum* plots. "Singing Strings" crushes a hook which has been pilfered from the keyboard histrionics of The Sparks,

adds some hard, pressing-plant bassline thuds and shicka-shaka snares. A quirky aural circus. ●●●○

WALLSTAR

Gurnigan EP (Template Mix)

Immortal

In another incarnation, Template generated subterranean techno as Autocreation. Consolidating on their sub-bass heritage, they decant bazooka squelches into hi-speed beat velocities. Their rhythmic may be heavy, but the soothing chordal waves further that essential lyrical veneer. ●●●○

WAYWARD MINDS

Homeland

Bush

Experimental, jazzy, house and trip hop labels are all firing out drum 'n' tracks. Even premier techno label Bush are at it. Strolling into song territory, the satin-smoothness of the production trembles under a Seal-like warbler. And, all in all, it's effect is a bit clinical sounding. ●●●○

DJ KANE

Let's Go To Work

Trouble On Vinyl

Last year's release from DJ Kane, "The Life", should really have been an anthem. All the same, this Kool FM DJ proves beyond doubt that he is still very capable of making a statement, as he commences the proceedings with a Vocoderised countdown which shifts into b-line polka dots and comic strip blipnotes. The resemblance to De La Soul's Daisy Age sensibility is uncanny. ●●●○

MASTERMIND

Midnight Sax

Penny Black

It's about time Ray Keith received greater recognition for his services rendered to jungle. Reflecting the music's street sound, this release infuses stardust chimes with sonic textures which fall into a rigorous "Amen" workout. Those looking for scurriously breakdowns should give the flipside a spin. ●●●○

THE ADVOCATE

You Talking To Me

Criminal Communication

Mancunian drum 'n' bass has been under cover for far too long. Jungle may have been extinguished from the city's centre, but there are still protagonists who really believe in the word of the beat. Mark Grant and Simon Robinson (Zero Zero) are two such devotees who pile their psychopathic bass bloats into submarine echoes for thunderous climaxes with maximum effect. ●●●○

TYCHO

Spirit Level

Line Recordings

Tilting towards the jazzier side of drum 'n' bass, this acetate decides to take things as low as possible with its haunting reverb tremors. Turn over to the flipside and find "Cruisin'" tonally more interesting than "Tycho", as its tabla beats

and windcheater breaks whiplash James Taylor Quartet acrobatic keyboard antics. ●●●○

TOP BUZZ

Living In Darkness (Ray Keith Remix)

Basement Classics

"Top Buzz", the first instalment from Basement Classic's sideline project, ejects a 1992 hardcore floor-quaker. Given a '96 shake-up by Keith, tornado "Amens", hi-pitch squeals and ping-pong bassadelics create a rhythmic calamity. This cut illustrates why early hardcore should have been taken seriously in the first place. ●●●○

TINY STARS

Calisto

Bush Telegraph

Don't for a minute let this escape your gaze. Their first EP signalled that a stirring musical storm was being brewed. And now Tiny Stars continue their quest as cascading beats are hammered by hard hydraulic-pumping drum rolls and staccato vibratonics. Sound-blasting science. ●●●○

DOPPELGÄNGER

Days Gone

Groove Attack Productions

So far, Germany have kept pretty schtum over the drum 'n' bass tip. However, Groove Attack should see the reverse of that situation as Lars Vegas and Mojo Tom join forces with No U-Turn imagineer, Nico Skyes, to synthesize large raindrop duophonics into mighty

SHAOLIN BEATBOX

Shaolin Beatbox

white label

Weird mixology treatment. Vampish come-ons take a downtown stroll into the land of rollicking snare shifts, vibrating karate kick-breaks and talk-show intermissions. Then the whole percussive ensemble unfurls into a melodic surround oasis which oozes tropical syncopations. Mesmerising. ●●●○

VARIOUS ARTISTS

Nubian Beats

Rumour

Time for things to get hard and funky. That's the intention of this selection, showcasing these 10 underground acts who'll sample anything except the kitchen sink. Transversing a wide-range beat velocity, from a slow-motion 110 bpm to a bullet-fire 160 bpm, this album starts with the ultra-camp New York transvestite beats of Laidback's "Manhattan", before revving up to galloping speed on tracks from Public Domain, The Dragon Master, Nikki C (big time jungle rave DJ) and Finitribe. The jazziness is provided by the likes of Filter's Sunship Lightfoot, with their live jazz keyboards. A very fine selection which proves that drum 'n' bass' inner fire hasn't been extinguished yet. ●●●○

ALBUMS

VARIOUS ARTISTS

Total Science

Black Market

Of all the compilations which still continue to flood the over-filled market, the albums which manage to stand out are those compiled by junglist insiders. This is one such a collection. AWOL resident DJ, Darren Jay, garners tracks by technicians who are pushing their MIDI skills to newer, more creative summits. Black Market's second instalment in the "Total Science" series features tracks from young blood such as Orca Nece, Nookie and Shogun, who all seem to have sacrificed their usual raw energy for slick production. The ruffneck edge also gets a look in with Roni Size's irrepressible "Brute Force", while all-time classics from Big Bud, Adam F and Rogue Unit should ensure all those headline jazzsters are kept more than happy. ●●●○



JONNY L

2 Of Us EP

XL

This eight-track EP is an emporium of subsonic treasures. But it's not surprising that this here old skool 'ardcore practitioner edits sibilant beats and celestial hooks into dazzling sound sequences. Even though the vocal track here is a Grade A mellotone number, Jonny L still shines when his freewheelin', jumpy percussives take centre stage, as they do on "Tychnic Cycle". Once again, Mr L brings us a bag of sonic delights. ●●●○



BOX OF DELIGHTS

SWANEE selects his five favourite tunes of the moment

Time Signature - "Sweet Power" (Time Signature)

This is one serious piece of music. "Sweet Power" is on the soulful groove lick, with melt-your-heart strings, warm pads, jazzy flutes and a funky bass guitar, all leading into male vocals which blow you away. A must for any collection.

LBC - "The Infamous" (Collusion)

"The Infamous" is best described as a crazy, fat, and funky roller, with its well-chopped drum patterns and a bassline riff which transcends into strings, bleeps and funky wah-wah guitar stabs. Simply rollin'.

Asides - "Punks" (Strictly Underground)

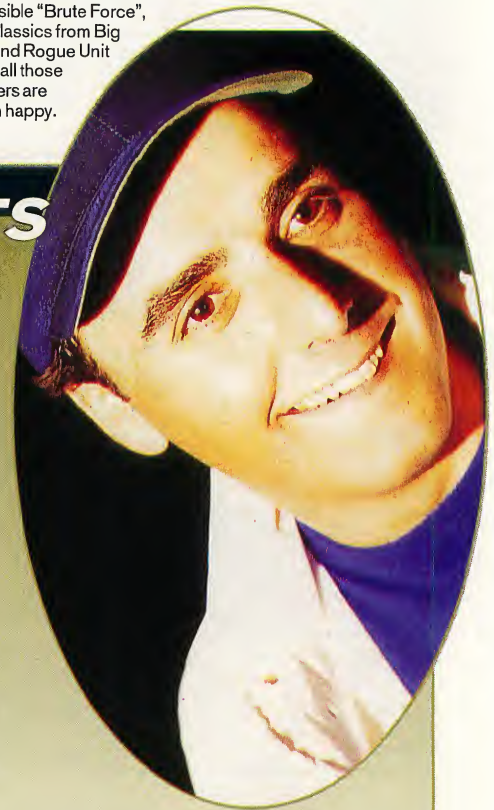
Maximum credit to the man Jay for producing this ruff and raw track. With a truly excellent hip hop-style intro, "Punks" builds up into explosive bassline business and rolls out some wicked drum beats. This cut mashes up the floor every time, guaranteed.

Special K - "untitled" (dub plate)

This track is set to be put out on either Proper Talent or Low Key Records. It's a hardsteppin' outing from the rap camp and was engineered and produced by Special K. I'm sure this track will do extremely well. The hooky Public Enemy vocal, seriously rollin' drums and top jump-up b-lines make this a wicked drum 'n' bass tune. One for the roller's convention.

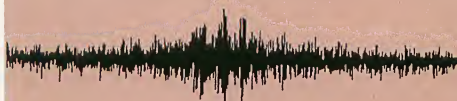
Adam F - "Metropolis" (Metalheadz)

He's done it yet again with another outstanding piece of music. This time it's dark, dark, dark and so well produced and arranged, it just seems to



roll out. Typical Metalheadz style, with plenty of twisted noises, weird filtered effects and bent-up basslines, making this one for smart record boxes everywhere.

● You can catch Swanee this month at Fantasy Island in Skegness and at Vibe Lite in Bradford. LBC's 'The Infamous' is out now on Collusion



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insync vs mysteron & hiroshi morhashi from japan.



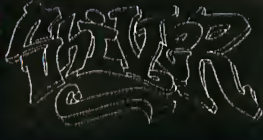
Techno

Reviews by DAVE MOTHERSOLE

SHIVER Doctor Break

Shiver, Holland
There aren't many labels who enjoy true cult status. Shiver, however, seem to take it in their stride. Over the last three years, with only a handful of releases, this Harlem-based imprint has amassed a legendary footing among techno's more discerning punters and DJs. Produced by Eric Van Den Broek, "Doctor Break" is an irresistible melange of "Planet Rock"-style synth hooks, Vocoder voices and snappy drum programmes, underpinned by a bombastically lo-slung and funky b-line. But what's most amazing is the way the record transcends its retro tendencies and ends up sounding so totally new, fresh and futuristic. Be warned, though, Shiver cuts are notoriously difficult to find and unfortunately "Doctor Break" is a strictly limited edition of 500 copies. Get your order in now.

VITAL
single



SINGLES

EPHEBE

Two
Ferrox
IAN O'BRIEN
Monkey Jazz

Ferrox
Steve O'Sullivan (of Blue Spirit and Mosaic fame) and Fat Cat's Lee Grange get together again for four new extra-terrestrial cosmic jams, ranging from jerky future funkology to slo-mo electro minimalism. On the second Ferrox cut, meanwhile, O'Brien coasts the Red Planets of 21st Century electronic be-bop on "Mad Mike Disease", before he turns into some Space Age Herbie Hancock with "Monkey Jazz" and hitches a ride on a multi-colored funk train for "Jarrets Blues".

SHAKE

Mood Music For The Moody
Frictional, USA

Anthony Shakir serves up four highly varied cuts, which range from the quasi-jungalistic breaks of "Madmen", the warped-out funky loops of "Here, There And Nowhere", to the cream of this crop, "Mood Swings", with its haunting strings, flickering 808s and off-kilter subs. Advanced electronic esoterica for lovers of authentic raw-sounding tech noir.

FAT FILTERZ

Fat Filterz - Volume 1
Ugly

Ugly's latest signing, Mick Pointer, apparently put this together with only £800-worth of equipment. A major achievement when you hear the clarity and depth of sound on offer here. The lead cut, "Elysaum Groove", is a soothing tech-house funk laced with deep resonating hooks and UR-style acidlicks. However, it's the B-sided "Signus Loop" which is the real stand-out, with its gentle synth pads, wobbly bass tones and uplifting 303s.

DJ DONOTASK

Ureg Sound EP
Dap, Holland

DJ DONOTASK
Casse Corps EP

Dap, Holland
Two new releases from Holland's excellent Dap imprint, each one containing four tracks of electro

HIVE

Darklight
Synthesis

Two tracks of innovative breakbeat science which bring to mind some of the classier moments of 1992's hardcore heyday. The booming 808 subs, reggae guitar licks and hard-hitting snares of the lead conceal a surprising twist as, halfway through the cut's proceedings, the bpm's are dramatically upped and "Darklight" suddenly metamorphoses into full-on drum 'n' bass. The flip sticks to a more techno-friendly tempo, but keeps up the high-pressure with its chopped breaks and swirling clouds of strychnine-laced synthology.

ISOLEE

System

Playhouse, Germany

It's good to see the Germans finally producing a wider range of music. Until recently, all we could expect from our Teutonic cousins (with a couple of notable exceptions) were spiralling trance epics and head-banging industrial onslaughts. All that's changed now and exciting new artists and labels are springing up all the time. Isolee's "System" is the eighth release on Playhouse and its sparse, techno-influenced deep house grooves sit comfortably alongside the likes of Herbert, 909 Kings and 20:20 Vision in terms of both quality and innovation.

ALBUMS

LOVE INC

Life's A Gas

Force Inc, Germany

Mike Inc is a man famed for his dirty acid beats, but anyone expecting an LP of club stompers will be sorely disappointed. Sure, there's a brand new version of "Respect" as well as a couple of other full-on techno cuts, but the fun really starts when Mike comes off the dancefloor. Check out the hilarious mix of T-Rex's "Hot Love" or take in the cheesy listening ambience of "Lady Democracy" with a straight face... It's just impossible. The album's outstanding moment is the truly moving title track, with its gentle chimes and melancholic guitar riffs. Even the cover, adorned with some of Mike's heroes (DAF, Kraftwerk, Hot Chocolate, The Bee Gees etc), is a top laugh. Life's a gas... Indeed it is. What a geezer!

ACID SCOUT

Musik Fur Millionen

Disko B, Germany

Don't let this artist's name deceive you. "Musik Fur Millionen" isn't an album of 303 mayhem, but is, in fact, a well-rounded collection of futuristic funklers. Kicking off the proceedings with the sparse grooves of "Akku Akku" and the machine-like "Outro", this album takes in a variety of moods without dwelling for too long on any particular style. Highlights include some wonderful keyboard swoops and cool beats on "Schlager", and the excellent old school houser that is "Movie 0.000". Best of them all is the parting shot, "This Is What You Want", complete with super-bumpy bass tones and insidious melodies.

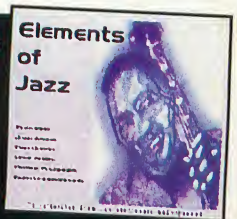
VARIOUS ARTISTS

Elements of Jazz

Kickin'

Techno is often described as computer-generated jazz and it's a fair comparison. After all, both these forms of music were originated by the musically illiterate. They both have a very free-flowing structure and, inevitably, the two genres have frequently been misunderstood and dismissed by a public who'd rather be spoon-fed diluted pop than absorbed by more "difficult" sounds. "Elements of Jazz" brings together some of the key players in the tech-jazz world, with a flawless selection of seminal tracks from artists such as Juan Atkins, Dave Angel, Dan Curtain and St Vitus Dance, and serves as an excellent introduction to this wonderfully innovative genre.

VITAL
album



VARIOUS ARTISTS

Deepest Shade Of Techno Volume II
Reflective

Reflective is the techno flipside of Mark and Dego's highly-acclaimed drum 'n' bass label, Reinforced. And anyone who bought the first "Deepest Shade..." in 1993 will appreciate that these guys know a thing or two about techno. As with "Volume 1", they've chosen artists from the more esoteric side of techno. The major stand-outs are UR's classic, "The Theory", a Guy Called Gerald's ultra-neurotic funk workout, "Anxiety", and the cool, calming tones of Claude Young's "The Woodwork". An excellent selection of futuristic, horizontal space funklers for those who like it real deep.

CHRISTOPHER JUST

Jeans And Electronic

Testtube, USA

If you were to judge this album by the cover alone (a picture of our man pouting seductively à la Take That, truly resplendent in his expensive denims and shiny new Wannabes), you'd be forgiven for thinking Mr Just was some teen idol and not a cutting-edge tech-meister. In fact he's neither. It's not that it's a bad album, it's just a bit... erm, boring. An hour of minimal squelchy beats, laced with stretched hi-hats and gunshot handclaps. And let's face it, there's enough of this stuff about already. Save your money and wait until Robert Hood puts out a new record...

BURIED TREASURE

Stefan Robbers (aka Terrace) explains why
FRONT 242's 'Official Version' is one of
the great lost forerunners of techno

"What you hear is what you get!" says the voice at the start of this masterpiece by Belgium's cult band, Front 242. So what do you hear? Well, drumbox sounds from another time. Industrial soundscapes. Ancient, 12-bit samples and aggressive, dramatic chords. But underneath this surface noise lie more subtle messages, messages that are all too often lacking in current dance music. Which is a shame. In those days, having a message seemed almost compulsory.

For example, "Master Hit" describes the traditional leader-follower situation that we encounter in so many dictatorial leaderships. And "Angst" speaks for itself.

Seen from a techno perspective, this LP has really influenced me and many other techno producers throughout Europe. Current "trance" basslines resemble those created by Front 242 so many years ago. EBM (Electronic Body Music) is rightfully considered to be among the musical flows from which house and techno was derived. Belgium's own New Beat sound had its roots in EBM.

I have always admired Front 242 for their recording techniques. After all, they used a great deal of hi-tech electronic gear, such as the infamous E-mu Emulator samplers. Samples were used in much the same way as we use them today, lifting voice effects, realistic sounds like gun shots, movie extracts etc. If you compare the production of "Official Version" with today's standards, it feels quite "sweet" because there are no thumping 909s.

It may have been the doomy atmosphere which originally drew me to this type of music, but it still brings back a lot of pleasant memories. The drum box sounds, the production... Everything makes "Official Version" an authentic and timeless album.

● Terrace's 'Konnect' is out now on Eevo Lute



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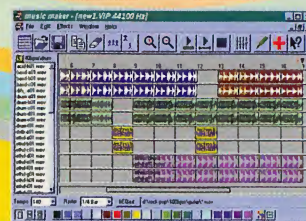
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Hip Hop

Reviews by **WILL ASHON**

JERU THE DAMAJA Wrath Of The Math

Payday/London

1996 has been the year when artists with real commitment to hip hop culture have fought against the commercialisation which threatens to strangle it. But until Jeru's "Wrath Of The Math" nobody was willing to draw a line in the sand and to name names. Jeru lays into the svengalis at Bad Boy and Death Row, denounces the stupidity of "playa" speak, chides women who throw themselves at rappers and rails against the industry and a society that has nurtured the madness. Behind the raps, Premier lays down more nu-jazz science, exploring even more deeply the link between the funk and the abstract. Hip hop's finest producer chops up soul strings with clipped bass beats, threads steel drum snatches over sustained sax screeches and, on "Physical Stamina", explodes sound into bubbling aural interference. "Peter Piper picked peppers and Run rocked rhymes but now we rock hymns". Amen.

★★★★



breakdancing, "Subculture" dips and dives through stop-start beats and fuggy electronica. Wildstyle. ★★★★★

DELIVERANCE Twisted Mystics Nut Cracker

The British hardcore crew release their latest blast of dark and doomy samples and sarf east-style raps. While the bpm's are heading right downwards, they maintain that raw and busy late-Eighties British feel. "Sedating Your Aims" has a sharp scratched chorus that underlines the commitment they have to their music beyond any doubt. ★★★★★

GODFATHER DON Styles By The Gram Hydra, USA

The Godfather returns with a cool three-tracker of top quality, hard-hitting cuts. The standout track is "Properties Of Steel", where Don lays down crunched up rhymes over half a Woody Woodpecker piano trill. It also has the best lyric of recent months, "I laugh at the feeble attempts to stop the drama behind the llama". Don't we all? ★★★★★

LEWIS PARKER Rise EP Bite It!

Canterbury b-boy Parker has had heads turning in the capital since he released 200-odd copies of his material last year. Using delicate classical piano samples under his top hip hop Jedi lyrics, he displays such poise and control, you just know you're going to be hearing a whole lot more from this man in the future. Light sabre-sharp. ★★★★★

GAUGE Cranium Maestro, USA

Fast becoming known all around town as "The Sooty Song", and for squeakingly obvious reasons, Gauge invites the Cella Dwellas to guest on this superb little track, which leans in the direction of the old mental murderer tip. But in

VARIOUS ARTISTS Beat Classic

DC Recordings

J Saul Kane's cherished old skool collection finally gets a release, and it's been well worth the wait. The greatest insight offered by Kane's selection is that the old skool is a raging, nutsack-for-brains monster and not the quaint, rather tame animal we sometimes think it is. Throughout the proceedings, there's the sort of sonic nonsense you wouldn't expect to find outside of a King Tubby mash-up and it's easy to see how most of the innovations in dance music for the next 20 years will flow straight from this spot. Add on Rammelzee's "Beat Bop" for some fly-rhyme-meets-ionic-derangement and an instrumental trip courtesy of Ultramag on "Funky", and this album becomes a must-have. ★★★★★



much the same sprightly way that the US penchant for the phrase "Big Willie" is never going to take off here, tunes which remind you of a kiddy puppet show are never going to sound terribly sinister. ★★★★★

ALBUMS POOR RIGHTEOUS TEACHERS New World Order

Profile One of the "conscious" groups of the late Eighties and early Nineties, the Poor Righteous Teachers now sound a little out of place, which is probably a result of their reaction to changes, rather than because they've stayed the same. While the band's rhetoric (a Five Percent Nation spiel which works far better on race than sex) remains more or less unchanged, their attempts to incorporate r&b touches into their sound has produced some highly uncertain tunes. Having said that,

any recording with KRS-1 and the Fugees guesting is going to have its own special moments. A solid if unexceptional piece of plastic. ★★★★★

VARIOUS ARTISTS Downlow: The Hip Hop Underground

Street Sounds Any attempt to encompass the hip hop underground on one album is really doomed to failure, especially when it's not quite clear what that underground is (independent or self-produced?). However, Matt C of the magazine "Downlow" has done a fantastic job in gathering up a selection of recent independent releases which share a high level of quality, if nothing else. If you've been buying in bulk, you will have a lot of these tracks already. If not you're in for a treat. Every cut has something to recommend it. From Godfather Don's opener, through the likes of Pitch Black and then on to Prince Paul. Subway out, but by no means substandard. ★★★★★

XZIBIT At The Speed Of Life Loud/RCA

Out of the Alkoholiks' extended Likwit crew comes the raw-voiced rhyme-machine, Xzibit. Kicking off his album with that famous speech from "Taxi Driver", Xzibit's line falls somewhere between out-and-out Keep It Realism and a true belief in the inherent merits of hip hop. The beats are harsh and melancholic, with spurts of falling strings holding it all together, and like his mentors, he sounds about as East Coast as you can get while still talking about the West. The mood is sombre to the extreme, with X explaining that "I lent my shotgun to Kurt Cobain". As a result, "Speed Of Life" does get a little wearing, but with a track such as the brilliant Ras Kass and Saafir-featuring "Plastic Surgery", it does the trick. ★★★★★

● All imports were supplied by Mr Bongo's, 44 Poland St, London W1. Tel: 0171 287 1887

SINGLES

THE DUB PISTOLS There's Gonna Be A Riot

Concrete Unfortunately saddled with the super-crap "Brit hop" tag, Barry Ashworth's latest project is an electro dub, bug-break workout which sounds a little like Gary Numan jamming over a PE beat. Mr Squelchy squelches with the 10 squelching brides of slime. ★★★★★

JUNIOR M.A.F.I.A. Gettin' Money - The Remix

Big Beat/Atlantic Apparently a remix of a remix, this track is incontrovertible proof that Junior M.A.F.I.A. are a nothing but a trembling pile of toss. Featuring a chorus from Biggie Smalls which sounds as though it's been slowed down, see if you can take the lyrics at all seriously after giving Jeru's "Da Bullshit" a spin. Phabby like a certain person's gut. ★★★★★

LACE DA BOOMS Cut That Weak Shit

Guesswild, USA A nice bit of Brooklyn beat, wide flowing horns, a KRS sample and an (other) attack on wack rappers. Lace Da Booms have some fine lines, good beats, special guest appearances from Royal Flush and a remix from Buckwild. It's the original which does it though. ★★★★★

PAPERBOY P's Cure

Roadrunner/Next Plateau More poor pop hop from the guy behind 1993's "Ditty", with a live band, r&b whining and Paperboy rap/singing his underdeveloped lyrics. Not even Ced Gee's ultra-stripped down and scratchy mix can save the day here. Don't give up the paper round and pray you get some Christmas tips, boy. ★★★★★

MR LIVE Relax Y'Self

Fondle 'Em, USA J-Live has obviously matured. Fair enuff. It hasn't affected his skills however, and on "Hunger Strike" (recorded in conjunction with Brit,

Tony Bones) he lays them over a swinging, intricate jazz-juiced stomper. But Mr Bones steals it with some straight up inna-land slang and a neat turn of phrase. ★★★★★

GOLDMINE Natural Adept

Near-teen Swedes in not too bad hip hop shock! The C-Swing mix is probably the place to start and finish. It is a simple but effective piece of music which booms and cracks at all the right points. The only real complaint would be that the rhymes are not abba-solutely convincing and there's a nasty r&b chorus. Fjord to the floor. ★★★★★

REQ Subculture EP Skint

Brighton's Prince Of Piece returns with another outing of lo-fi cut-up, breakbeat madness. Sounding a bit like the soundtrack to a post-apocalyptic form of interpretive

LOOSE TALK

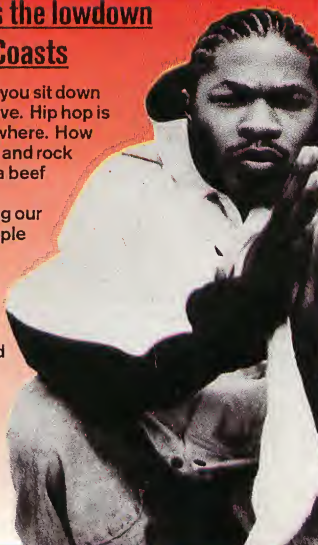
XZIBIT of Los Angeles' Likwit crew gives the lowdown on recent disputes between East and West Coasts

"It's rough. There really shouldn't be any problem at all. If you sit down and think about it, we're all just trying to keep hip hop alive. Hip hop is universal. You've got it over there in England, it's everywhere. How can the East Coast have a beef if they've got to come out here and rock shows in order to promote their stuff? And how can we have a beef when we've got to go out to the East and do the same?"

"There really can't be any more fighting because we're cutting our own throats. The whole thing is about business, anyway. People have been doing beats and rhymes out in LA for a long time. It's just that the whole gangsta thing, the G-thing, seemed to be getting pumped into the mainstream. That was all people were hearing from the West."

"Every sound has its own time and now people want to hear something new, which is where we come in. They concentrated on the G-thing and now we're overburdened with all that shit. We've got motherfucking kids trying to be gangstas now. In spite of that, I've been getting mad love out the East, people have really been giving it up. Everyone seems to love the single, 'Paparazzi', and they're anxious to hear the album. That's all I can really ask for. To me, hip hop is the mic and two turntables. That's where it started. It's universal."

● 'At The Speed Of Life' is out soon on Loud/RCA



Trance

Reviews by DAVE FOWLER

WESTBAM 10 Years Of Low Spirit/Monkey Say, Monkey Do Low Spirit

Number one in a 12-part, limited-edition series (2,000 copies only, so place your orders fast!) which chronicles the rise of this Berlin-based imprint. Established back in 1985 in Westbam's bedroom (with the able assistance of DJ Dick, William Rottger and Klaus Jankuhn), Low Spirit was the real driving force in Euro techno (regardless of what it may have been called at the time or since) and was responsible, in part, for the creation of the now legendary Mayday and Love Parade events. "Monkey Say, Monkey Do", by the way, is filipsided by "Disco Deutschland" and "Back To The Future", two more definitive cuts from the LS vaults. This is one for the cognoscenti and the musical historians alike.

●●●●●



SINGLES

PENDRAGON Maen Cetti

Lush
Released to coincide precisely with the mushroom season, this neo-Pagan evocation of magical standing stones, runes and Celtic spirits is infused with the potent energies of the dormant, mystical warrior-poets. The gods have been known to drop this one mid-set, apparently. And it's not half bad, either.

●●●●●

AMETHYST Futura/Krakatoa Jackpot

Amethyst are Essex boys John Hoorecks and Lee Milleare, who allegedly traded their Ford Capris for Roland 303s, took a trip down to Chocci's Chewns and haven't looked back since. Caned across the globe by jocks such as Sasha and Diggers, "Futura/Krakatoa" looks likely to blow as big as "No Other Love" from their excellent stable-mates, Blue Amazon.

●●●●●



MARMION

The Spark, The Flame & The Fire (Remixes) Superstition

A top sleeve accompanies classy reworkings from the Euro circuit's two biggest cheeses. Marcos Lopez Boncoeur serves up the "Moon And Sun Mix" and "Kode IV And Marcos Mix", while overleaf, Mijk Van Dijk presents his version as well as the "Marble Box" mix. All things considered, this release is a satisfactory affair and one that sees Hamburg's once superlative Superstition label stepping closer to its true quality threshold.

●●●●○

THE MYSTERY OF THE YETI

The Mystery Of The Yeti

TIP

The legendary wild, hairy mountain monster was captured by intrepid cosmic adventurers Total Eclipse, Hallucinogen and The Infinity Project, and persuaded to enter the recording studio where, after a handful of strawberries, he laid down this four-track epic. Makes you wonder what the Loch Ness monster might be capable of.

●●●●○

HALLUCINOGEN

Deranger/Gamma Goblins Twisted

Following his recent success with the acclaimed Twisted album on Dragonfly, Simon Posford has now teamed up with Simon H (also late of the Dragonfly label. "Deranger" has already proved its worth on the summer outdoor party scene and is an accomplished debut for what promises to be an endless spiral of turned-on, tuned-in wiggly psychedelic mindbenders.

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LIBRA PRESENTS TAYLOR

Anomaly/Calling Your Name Platipus

At last, a full UK outing for the track recorded by Brian Transeau and Taylor (the US West Coast DJ and producer), first released last year on the highly-regarded DC imprint, Musicnow. Remixes this time around come from Granny (a collaboration between Claudio Giussani of Union Jack and Paul Brogden of Seismic), Evolution (deConstruction) and The Forth. And it looks like this will be utterly massive, given the current trance crossover climate.

●●●●○

DE NIRO

Mind Of Man Hook

From one of the most popular DJs in the north-east of Scotland (no sniggering please) and certainly one of the freshest-faced on the entire UK circuit, comes the fine follow-up to "Evolver". As you'd expect, "Mind Of Man" sits very squarely in the uplifting trance camp and will appeal to the jocks who spin anything from dream or hardish house upwards. An effective track from a peculiarly precocious talent.

●●●●○

TRISTAN

Close Zen Encounters/Talisman Aquatec

"Not another poncily-named ex-public schoolboy psychedelic scene (and on an Ascot-based label to boot!)" the cynics are sure to whine. Nevermind. Cast your prejudices aside, because if you concentrate on the music for just a moment, you will discover that "Closed Zen..." is rather excellent, actually. And if playing pinball with your braincells is your preferred weekend activity, then this track will definitely be a must-buy slice. Funked up and far out, trippers.

●●●●○

BARCELONA 2000

Guitarra Del Cielo/El Conto

Tide

A Catalan double-header which enjoys the rarely-exploited middle ground that lies between the two worlds of psychedelic and Euro. "Guitarra Del Cielo" is an NRG-driven, powerful, heads-to-the-floor stomper, of the type which mixes in like a dream and never fails get them moving. "El Conto", on the flip, confesses a similar tale and benefits from some quality drum programming and unusually good composition... For a home-grown Spanish track, that is.

●●●●○

DJ ENERGY

Believer

Time Unlimited

A total scorcher. Don't miss! This is Euro NRG trance at its finest, as interpreted by the likes of Noom Records' Commander Tom, Ray Boyé and DJ Energy. Imagine E-Werk, The Omen and Garage all combined. It's three o'clock in the morning. The crowd is heaving under hot smoke, the effects of

VARIOUS ARTISTS Celtic Records 1

Celtic

A superb selection from the Soho-based Celtic imprint, featuring many of the finest slices to have graced this very column over the past few months. You can take your pick from Shakta And Moonweed's "Micronesia", Sphere's "Eastern Eclipse", Tristan and Tom's fabulous "Syncotron" and Prana's "Message To Eastedge", plus the brilliant Blu Peter mix of Paola and Arriella's "Illusions Of Infinity" and a host of other mind-bending gems which you already own but have very likely caned to death. A psychedelic masterpiece with its foot firmly down on the NRG pedal.

●●●●○



pure MDMA and refracted lasers. A DJ with a long beard and white robes takes to the decks. This is his opening number. There really is a God.

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JUNO REACTOR

Conga Fury Blue Room

Those mighty Space Age sound sculptors, Juno Reactor, serve up their first twelve of the year. And it has certainly been well worth the wait. Taken from their forthcoming album (which is due out next year), the track features the superlative South African percussionist, Mabi Thobejane, and heralds a move away from pure computerised psychedelia. Mixing together live and electronic music (particularly percussion-based sounds) to truly brilliant effect, "Conga Fury" is the sound of tomorrow.

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ALBUMS

VARIOUS ARTISTS

Abstract Phaze

Matsuri

This superlative 10-tracker (three albums' worth of fab melodic and rhythmic experiments) marks the London imprint's re-entry into the burgeoning trance compilation market. Since the major record stores have been swamped with compilations, many titles are no longer being carried. But it is a measure of Matsuri's strict quality control that you'll find this one just about everywhere. The top tracks are Alienated's "Free Return", Eat Static's groovy "Space Walk" and Kailash's "Mystery Brain".

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● Records supplied by Chocci's Chewns, London W1. Telephone: 0171-434-3097

STATE OF THE ARTIST

Open wide and meet **JON THE DENTIST**, a man who flosses regularly and always enjoys a good brushing

They said that a visit to the dentist was always painful, full of fillings, agonising extractions and knock-out gas. But they were wrong. Because there is one particular dentist, based in Blackheath, south London, with far more thrills than drills in his surgery. His name is Jon and if hard trance or NRG techno is your thing, then he's definitely worth a check-up. As is his latest long-player, the superb "Pyramid" on TEC.

"People are always asking me why I call myself the Dentist," claims the white-coated one. "It's really very simple. Amazing as it may seem, I've always enjoyed my oral hygiene and visits to the dentist in particular. Unusual, don't you think?"

Erm, yeah. And an inauspicious start in life, you may opine, for someone who, in 1994, compiled the seminal nu-NRG album for Passion Records, headed up Phoenix Rising, made up half of the Dream Inn imprint and now runs Bosca Beats, in addition to holding down regular DJing slots at venues as varied as Doncaster's Warehouse and Germany's infamous May Day bashes.

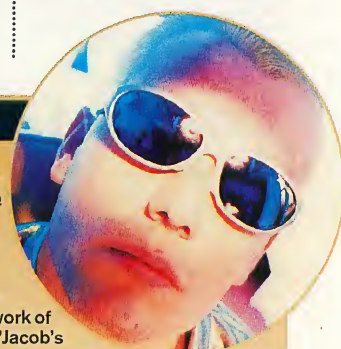
"Dentistry aside, soundtracks would have to be the major influence on my compositions," adds

the Dentist. "In particular the work of Maurice Jarre. 'Jacob's Ladder', for example, was terrific and, as you know, I did my own version of that track. Lately, I've also been impressed with 'Stargate'. You can forget the film, though.

"Overall, it's definitely the melodies I love. Lush musical sounds, rich filter sweeps combined with energetic techno, that's what I'm about. I honestly think people are ready to listen to this sort of stuff now. Music of this type is absolutely massive all over Europe, particularly in Germany where I am always DJing. It's no longer just confined to the gay scene in this country, either. It's much more than what nu-NRG used to be.

"I want the 'Pyramid' album, with all its rich, filmic beauty and pounding energy, to set the agenda for the UK trance scene in same the way that Alex Reece and Goldie have done for jungle. The time has come for trance to reclaim the ground which acid house once occupied."

● "Pyramid" is out now on TEC



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"Abstract Phaze" -

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including exclusive tracks from :
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family & friends. Released Mid - November



Prana • Cyclone • MP CD/LP 1



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Garage

Reviews by **MICHAEL MORLEY**

BASEMENT JAXX

Sleazy Cheeks EP

Atlantic Jaxx South London's brightest hopes keep up the mighty VFM packages with this fab five-tracker. "Eu Nao" is a real fiesta of Latin house, with vocals to remind you of your holidays and more energy than a whizzed-up toddler. "Moradi" meanwhile takes you on a trip to the Wailing Wall, with chants and mystic vibes. There's a Corrina Joseph out-take, appropriately titled "Get Down Get Horny" and a beautiful early morning groove which could've been by seminal fusionists, Azymuth. Now, if this EP doesn't make you happy, you must be very sad!

★★★★



CRIME

Don't Fake It Nuphonic

This is the first release in a two-month Crispin J Glover period for North London's highly trendy Nuphonic label, and of course the man is still in Eighties update mode. The title track weaves the saxophone and strings around boogie sub-bass in a manner not that dissimilar to Glover's Century Falls project. Over on the flip, meanwhile, "Breaking Point" takes its inspiration from Stone's totally awesome revival, "Girl I Like The Way You Move", wrapping effects, timbales and natty hooks around into a very neat little groove.

★★★★

SI PROJECTS

Special Love Adelphoi

Already being supported by Paul "Trouble" Anderson's Kiss FM show, this is the very first outing from Si Projects, a London-based collaboration outfit which aims to combine dance grooves with soul songs. They appear to have done their job pretty well, too. At least there are no complaints from this department. This female-voiced song is very sweet (perhaps too sweet for some), but the deep and funky mix from Diesel has no doubt work with a soulful crowd.

★★★★

EAST 57TH STREET

Saturday D-Tour

Based around the 1978 classic disco biscuit slice of the same name, which was produced by Nile Rodgers alongside Bernard Edwards and performed by the lovely Norma Jean, this brassy bold and bright house track from London's Julian Joseph follows AM:PM's commercial garage vibe. The main mix is a standard disco re-hash, while each of the other mixes featured, including two from top Miami boys Jazz 'N' Groove, use the lovely vocals of Donna Allen in a Mone style to a much better effect.

★★★★

AFRIKAN JAZZ

Stubborn Problems Spiritual Life, USA

Joaquin "Joe" Clausell, of Dance Trax record emporium in NYC fame, continues with his quest to further stretch the boundaries of house music. This time around with involvement from veteran garage head, Timmi Regisford, who is now a resident down at NYC's Tunnel club. Sounding something like an old Oneness Of Juju track, cowbells beat out a metronome amid a mixture of percussion and a fab Hammond workout, all topped off with a glorious outburst from the sax and Rhodes. This will either be

a voyage of reminiscence or one of discovery, depending on whether jazz or not has been your teacher.

★★★★

HOUSE OF 909

Voices From Beyond/Get More Soul House of 909

House Of 909, aka Nigel and Afle, two young lads from Bournemouth, come up with yet another bunch of laid-back house grooves which have more than a little hint of retro keyboard stylings. To be honest with you, I don't know which tracks are which at this stage, however the standout cut plays at 45rpm and has a rather lovely touch of vibes and shimmering keyboards reminiscent of "Salsoul Rainbow."

★★★★

BABYLON BROTHERS

Sky High

Mum's The Word

Two relatively unknown, Seventies-influenced brothers get inspired by a lazy Indian summer afternoon spent down the pub and create an epic rendition of Manzel's "Space Funk", which is like the most funky "Starsky And Hutch" theme that never was. Great idea, guys, and the dub on the B-side is definitely more than a just re-working!

★★★★

SOUL SEARCHER

U-N-I

Soulfuric Deep, USA

SOUL SEARCHER

The Feeling

Soulfuric Trax, USA

The first releases for new labels from the Miami Soulfuric camp of Brian Tappert and Marc Pomeroy. The "U-N-I" cut sees Marc catering for the deeper house set with this Rick James-inspired, vintage-keys jazz track, while on "The Feeling", Brian covers the vogueish disco-groove territory. Such is the high standard of this pair's previous material, that it's not surprising both of these tracks struggle in comparison, with Marc Pomeroy just about leading the way.

★★★★ and ★★★★★

FUTURE HOMOSAPIENS

Driving South

Galactic Disco

This is the fourth release for these closet disco boys from London who have managed to retain an air of mystique while throwing down funky boogie tunes for the young at heart. Not just any old cut and paste groove, this one chugs along like a theme tune to the Eighties "Soul Train" television programme, flexing creative muscle inventively throughout. Daring, different and definitely driving.

★★★★

SFX

Tales Of The Unexpected

SFX

Nothing to do with the Roald Dahl novel of the same name, but this track sure has a twist in its tale. Baby Sean (from Baby Bumps) and Phat Felix lay down a house-tempo Latin dance of filtered vocal harmony and ivory tinkling which

* PRODUCTION VALUES

Chicago's MAURICE JOSHUA,

formerly of the Vibe and Music Plant

Productions labels, is now going solo

How would you describe your production sound?

I grew up with the early Eighties soul and Salsoul sound, so I like my production to have a classic feel. I'm moving more towards the live instrumentation approach, using bass, guitar and strings wherever possible.

What were your first and last productions?

My first record was a co-production with Hula (of Outhere Brothers fame). It was a double A-side called "I've Got A Big Dick"/"This Is Acid". At the time, I was the main DJ in the Chicago suburbs after playing with the Hot Mix 5 and I simply wanted to do a track like the other DJs. The record became an international best-seller after Les Adams from the UK remixed it. I'm trying to get hold of him right now, so let him know I want to hook up! The last production was a remix for Barbara Douglas, an artist who used to be with Strictly Rhythm. I'm also currently writing tracks for the new Crystal Waters and Robin S albums.

Which record have you had the most influence and input on?

I've pretty much controlled everything after the first track I made. But the remix I did for Pauline Henry's "Happy" earlier this year was, I think, the best mix I've done so far. It didn't really get a lot of attention from the media, but I took the time to make sure the production was up to par.

What's influencing you now?

Radio stations in the States are playing more meaningful vocal dance records now, which means I have the chance to bring my sound to the masses. DJing is also a big influence because it enables me to see what people really like.

Who have you most enjoyed working with and who would you most like to work with in the future?

For me, Byron Stingily has a voice which is out of this world. The way he can dig deep with words to express the way he feels. So it's a dream come true to be writing two songs, "I've Found Love" and "Temptation", for his solo album. I'd also love to work with Earth, Wind And Fire.

● Maurice Joshua's remix of Barbara Douglas' "Shake" is out now on Rama, USA. His remix of Nu Colours' "Joy" will be available shortly on Polydor



Ramsey Lewis would be proud of, before cooling things right down to midtempo and then cooking it up again at the end. You'd better watch out for this one!

★★★★

ALBUMS

VARIOUS ARTISTS

Kinky Trax Collection

React

South London's React imprint resurrect their successful house and garage compilation series by calling upon the superb selection and mixing talents of Chicago's finest, DJ Sneak, and for the first time on vinyl, London's Princess Julia. Julia's selection is a little up and down, but does include her own production, "Most Womanly Needs", Mood II Swing's fabulous call for individual freedom, "Do It Your Way", and Norma Jean vox, before dropping into some boring, monotonous camped-up house and average vocals. Sneak's style

is more obviously based around the garage/disco cut-up theme, but is often so infectiously funky, as on G-Dubs & Ben Starr's fab "Salsa Break" and Allas' excellent "Something I Feel", that you don't really mind. He also tweaks things a little bit with Cajmere's superb vocals on his "Only 4 U" and the cavern-deep Detroitesque feel of Outside's "Pain In My Brain".

★★★★

VARIOUS ARTISTS

Moving House

Crammed Discs

Another high quality, left-of-centre house compilation from Crammed Discs. "Moving House" includes mostly back catalogue numbers and lesser-known tunes from such perennials as Mood II Swing and Sole Fusion (aka Masters At Work) alongside recordings from British favourites such as South London's finest, Basement Jaxx, and Crispin J Glover, among others.

★★★★

STEPHANIE COOKE

Holding On To Your Love

King Street, USA

Funky Haitian, Moise Laponte, produces this deep and soulful track which, although not as immediately appealing as his previous cut, "Brighter Days", does have a very catchy chorus which just keeps on growing. Stephanie Cooke provides the delicious r&b vocal vibes while Grant Nelson serves up some punchy remixes. And with Soul Solution and Mood II Swing re-workings forthcoming, this is certainly gonna work.

★★★★

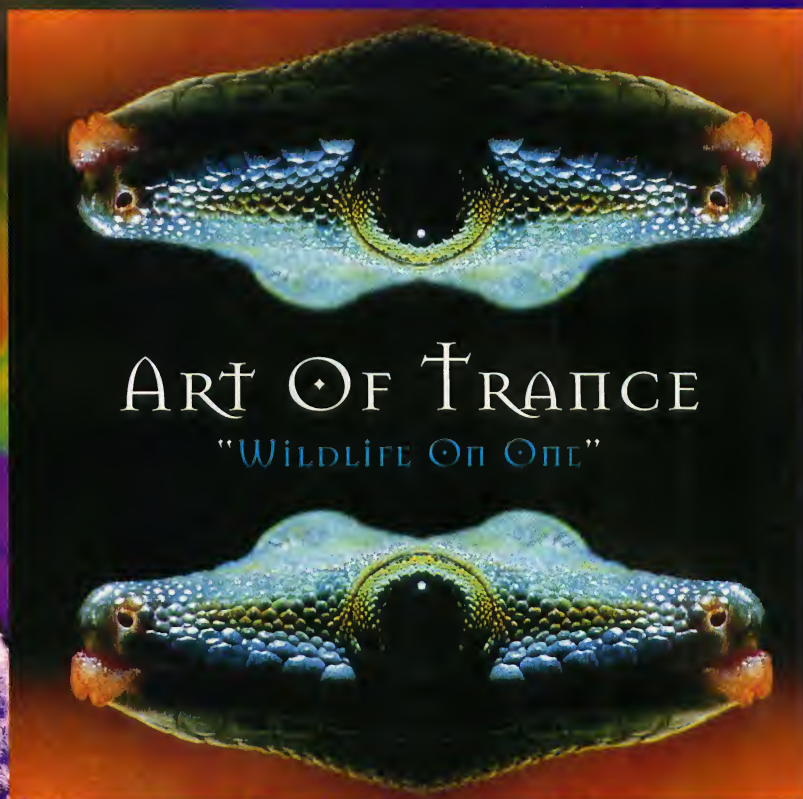


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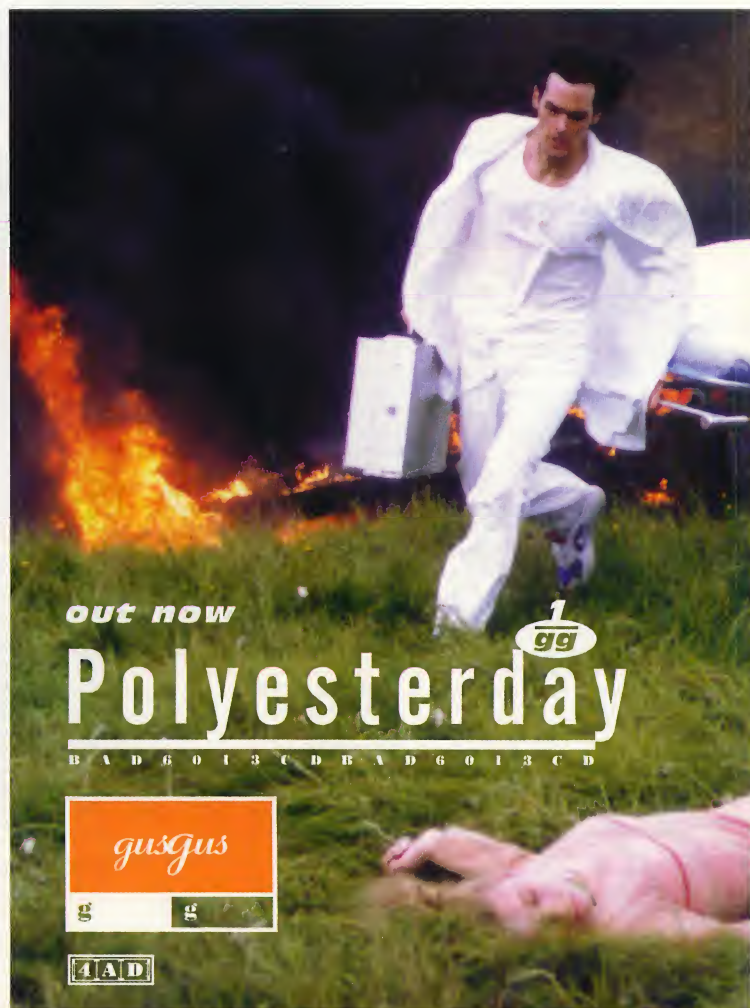
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Hardcore

Reviews by **CLAIRE WYBURN**

ACTIVE FORCE Where's The Hip Hop?

Clubscene
Active Force deliver full-on spitfire techno, full of laddish swagger. With their premiere outing on Clubscene, Davey Forbes and Neil Skinner turn in distorted hip hop beats fused with Beltrami-style techno riffs and head-pounding acid stabs. Unlike many MCs, Neil makes the cut feel more alive with his vigorous crowd instructions, rather than interfering with its music. The boys have always admired The Prodigy and that influence is especially evident in "Breakdown On The Floor."

★★★★

VITAL
single



ENGLISH MUFFIN

The Return Of The English Muffin
Industrial Strength, USA

Lenny Dee and Ralphy Dee (no, they're not brothers) get together for "Replay '96". The Return Of The English Muffin sees whiplash techno complete with female chanting which makes the track sound like a nightmarish cheerleading session on an mad American football ground. On the flip, "Dum Dum" brings you more machine-gun hell and a truly fantastic breakdown which feels just like an earthquake.

★★★★

DJ ISAAC

I Wanna Be A Gabber Baby
Samurai, Holland

Don't let the crap title put you off. Thankfully, the lead track sounds nothing like Technoheads' hit, "I Wanna Be A Hippo". Instead, it works in a heavy, Beastie Boys-style. It's also chock full of army commands, twisted and distorted by the gabber's sense of humour. Turn over for obnoxious hoover-acid breakdowns on "Get With The Bass", and listen to enough swear words to give your granny a heart attack on "Dirty Bitch".

★★★★

ISAAC & EL BRUTO

Special Edition 003
Babyboom, Holland

Isaac & El Bruto manage to make mincemeat out of their listeners on the superb "Let's Have Some Fun". Bruto's mix concentrates on the chorus line, repeating it endlessly throughout the track, but somehow ends up feeling a bit disjointed. It is Isaac's track which does the real damage. He wrestles with the kick drum and, halfway through, turns the entire cut back in on itself, making you think you've lost your marbles.

★★★★

VARIOUS ARTISTS

Rave The City
Dwarf, Holland

Julius Caesar gets gabba'd with Gizmo and Norman, who open up this special-edition EP with "The Roman Empire". Trumpets and horns screech and roar until they get squashed by thrashing guitar. Darkraver lightens the tone a little with his top breakbeat-led track, "If You Believe In Having Sex". If you're planning a boxing match soon, flip this cut over for Davie Forbes' "Roman Orgy", a track which forces you to forget the notion that Scottish artists only make partycore.

★★★★

DJ GIZMO & THE HOUSEVIKING

Burnin' Fire
Gixmania X, Holland

The lead track buzzes and flutters like a swarm of locusts attacking farm crops. However, the riff starts to feel a bit monotonous halfway through this five-minute outing. Time to check out the flip, where Gizmo's stormy mix of "Now You See Him, Now You Don't" builds

up and up, until you hear climactic chorus lines and nightmare stabs, which sound not dissimilar to Bass Reaction's "Technophobia".

★★★★

FORCE & STYLES

Funfair
UK Dance

This features two mixes, the vocal and the original, both incorporating heart-stopping breakdowns and candyfloss piano. It's easy to be cynical about these kind of tracks, but they do bring out the child in you if you'll let them. Remember the days when you clutched your mum's hand and dragged her to the fun fair so you could ride on the big wheel? Well, this captures the same delirious anticipation.

★★★★

ALBUMS

JOHNNY VIOLENT
Shocker
Earache

Into hardcore? Then this is a must for your collection. Angry rashes of techno and jungle continually fester and boil like some horrific disease. Irony cuts into your sense of humour like a knife wound in "E-Heads Must Die", with the lyrics, "Ecstasy... such a feeling, makes me wanna use a machine gun...". "North Korea Goes Bang" serves to remind us that many American war veterans still need psychiatric help because they enjoyed killing people. Battle noises become music in "Gottterdammerung", the breakdown is a grenade and the melody a shower of bullets. Sex sounds just like war in "I'm Gonna Fuck You", in which "Johnny is a bastard" is chanted relentlessly by childish voices, taking us back to the days when all misfits were taunted in playgrounds, the place where psychopaths are made.

★★★★

FRANKENSCEINCE Sign Ov Chaos

Earache

A Michael Wells creation dedicated to his music partner, Lee Newman, "Sign Ov Chaos" is very difficult to classify. However, it certainly has that satanic, eerie feel of gabba. "Three Devil's Tongue" is just like the start of a horror movie, Wells breathes life into "Kode Ov Thee Phuture", where metallic raindrops drip off leaves, surrounded by hip hop beats, "Chaos in Action" brings in muffled telephones, the ring of shop tills and a guitar-like a swarm of bees. "Phunky Dogg" features a human chant you could easily mistake for the very same swarm of bees. And it all climaxes on "P-Phaze" with a feverish drum like an adrenaline-filled heartbeat. Wells has to be The Chemical Brothers of hardcore.

★★★★



DJ SEDUCTION
Hardcore NRG
Solid State

Many of these tracks are available only on white label at the moment, so this compilation album is well worth the buy. Seduction presents us with 15 popular hardcore cuts, served up with lashings of mature cheddar. Each tune is designed to please the happy raver, from DJ Seductions's own "Hallelujah" and DJ Energy's "Hardcore Fever" to Seduction & Bunter's "Hop On The Dancefloor". Over on the flip is John Doe's "Always", Raver's wicked Choice 4 and Seduction & Eruption's "Bust The New Jam".

★★★★

DJ SY
Hardcore NRG
Solid State

More feverish hardcore on a less cheesy theme. Sly picked his 15 tunes and mixed them straight off the top of his head. This is a real racing album, which pumps and

pounds through the stomp. Scott Brown's "Now Is The Time", Stu J & UFO's "We're Flying", Cheddar 2's "The Remix", DJ Vibes' "Music So Wonderful" and Billy Bunter's "Let It Lift You" all appear here, so if you missed the EPs, now is the time to grab them!

★★★★

VARIOUS ARTISTS Most Uplifting Vocal Anthems Safe & Sound

This one comes free with a video of the same name. Most hardcore singers have a lot of work to do on their voices and as a result tend to stick to basic melodies and studio work. Not these two. Donna and Jenka let their vocals blast energy into dreamy piano sounds. "Taste The Poison" and "Burn This Joint" are both sung by Donna. Jenka takes over on "Is This Happiness" and "Reality". Even if you don't own a video recorder, you'd do well to buy it for these songs alone.

★★★★

STATE OF THE ARTIST

King of the bpm's, the breakneck beats of **DJ SY** are a fine example of how much he wants to slow things down... *Not*

One listen to DJ Sy's latest mix album, "Hardcore NRG", and you know where you're at. Prime-time, stomp-downs like Kinetic or Diehard. However, the man behind the selection actually feels hardcore should slow down!

"Every tune is around 175 bpm, at least," confides Sy. "You can be more experimental with slower hardcore and attract a wider audience. At the moment, it only appeals to the kids. Older clubbers can't keep up with the beats and they turn to house because there's nowhere else for them to go. Once we've lost the older crowd, we never get them back."

Ironically, Sy's complaint is best illustrated by his own track, "Tekno Harmony", which he recorded with his long-time partner, Unknown. It's a frantic version of Liquid's "Sweet Harmony".

"Yeah, we loved that tune," laughs Sy. "So we had to do a hardcore mix of it. But it was done in good humour and with their permission."

Sy runs two record labels, Cheddar 2 and Terrific Toons. Wouldn't they be the perfect outlet for some slower, beefier hardcore?

"Maybe," he mutters. "But it's a fashion thing. The kids only like the music fast. All the DJs behind the scenes have been saying we should slow our music down since 1993. And it only used to be 150 bpm then! It's actually got faster, some tracks are so speeded up it's like being in cartoon land."

Never a truer word said. After all, The Muppet Show have just had a hit with the nice little ditty, "I Got A Little Puppy", based on that chart-topping track by Technohead, "I Want To Be A Hippo".

"Mmmmm," agrees Sy.

Still, it's not all doom and gloom. There's always the new trancecore sound being played by PAs like Chill FM and DJs like Billy Bunter. And there's one PA which stands head and shoulders above the rest.

"Force & Styles really make an effort on stage. Their music has a song-like quality to it. I don't really rate PAs in general, I prefer to hear a DJ mixing because, with PAs, they usually stick on a DAT and mime to it. You're better off just buying their album."

● Made some original hardcore stomp? Looking for a deal? Contact Sy on 01252-350-950



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Soul II Soul

Soul

Reviews by BOB JONES

SWEET BACK

You Will Rise

Columbia

The PR department at Columbia Records have this uncanny knack of creating a vibe about their "unknown" artists. And just like they did with Maxwell, they've issued a four-track sampler from Sweet Back, an outfit on the lips of those in the know who keep an eye on the underground. But the question is, who the hell are these guys? I wanna know because this is lush, sweet, musically exact and so, so soulful. And I would like to shake their hands.

★★★★



SINGLES

HOME ALONE

Lessons In Love

white label

From the team who presented us with the big summertime dance hit, "Gimme Your Love" way back in 1994, comes "Lesson In Love". This time around, they surface with a moody jazz vocal tune alongside a highly infectious walkin' b-line. The vocal mix is excellent, but it's the dub which really catches the feet. Nineties fusion. No problem.

★★★★

RODNEY MANNSFIELD

Call Me/Let Me Know

Expansion

This is the first single pulled from the superb "Let's Get It On" long-player. And Mannsfield's stayed in the safety zone with "Call Me" and "Let Me Know", the latter of which seems to have the upper hand with extra help from the Ethnic Boyz. It all looks rosy in Rodney's camp.

★★★★

ANDREA

Made For Each Other EP

Defunct

"A young lady on the r&b tip, so what else is new?" I hear you say. Okay, nothing. Except her voice has something to say and it's very individual compared to some of those mundane divas at the top of the ladder. With the right help, Andrea could go all the way.

★★★★

ALENE MARIE

Coconut

Tick Tock

Tickling Time Productions know how to satisfy all the ladies in the house, as their other sister, Alison Evelyn, is currently pleasing soul lovers everywhere. And "Coconut" is just as strong, just as black and lingers right between the ears. So tough, yet so good!

★★★★

ELISHA LA'VERNE

I May Be Single

Axx, UK

The problem here, apart from the fact the singing slightly off key, is

that the song is easily forgettable. A very winery, all-on-one-level tune which goes nowhere fast.

★★★

DAMAGE

Love II Love EP

Big Life

At last, voices in the sea of dross. Tight harmonies sung in tune and sung with feeling. It's the "Soul Boot Mix" which really kicks ass. Yup, I'll nod to this, no worries.

★★★★

STAN IVORY

New York Rush

Total Control

Oh dear, oh dear, oh dear. A few years ago, this guy used to be a

total god on the underground soul scene, yet these days I wouldn't give this an inch of needle time. Worthless crap, not even good enough for an ashtray.

○○○○○

FUNKY COMPANY

Rescue Me

Family Affair

The Italian connection scores yet again with a trio of mixes from this funky outfit coming straight out of Milan. It's the unplugged, acoustic mix which gets my ears flapping. Lovely string-driven mid-tempo soul. The real deal.

★★★★

KERBADE

Brighter Day

Heavy Peace

"Brighter Day" isn't exactly brand new, in fact it hails from 1987 to be precise, but it has literally just resurfaced on the soul collectors scene, so we thought we'd better include it in this column. This cut features the golden tonsils of one Bobby Womack, so you see we have to keep you informed. This is a very smooth mid-tempo slice of uncompromising black music.

★★★★

NO TENSION

Chilli Funk EP

Xplicit

Four exemplary tracks, each one produced with a whole lot of love and affection for London's Nu Soul Grooves crew by Ben and Lofty Mitchell, and featuring some of the meanest beats this side of the big pond. The "Chilli Funk EP" is pure soul music with all its highs and lows. This slice of plastic contains pure grit. Lovely stuff.

★★★★

PUFF JOHNSON

Miracle

Work/Columbia

Now here's a tale to tell.

This lush, magnificent, big-lump-in-the-throat musical outing has been executively produced by one Randy Jackson, the brother of the man who lost the plot. But here, brothers and sisters, is a track which delights tired feet and brings new freshness into the land of rhythm and blues. Great production, fab songs and arrangements which are actually by musicians and not machines. So make some space and let this lady sing.

★★★★



ALBUMS

MONTELL JORDAN

More

Def Jam Music

A collection of Jordan's love songs put together so smoothly it almost slides off the deck. It's a pleasant surprise to find them sung with real feelings and emotion, too. Aimed at the relationship between boy and girl, this is how real urban r&b should sound. Sweet, slick and so damn soulful. More please, can I have some more?

★★★★

ANN PEEBLES

Fill This World With Love

Bullseye Blues

THE PERSUASIONS

Sincerely

Bullseye Blues

Two classically-recorded real deal LPs. The former features Memphis

diva Ann Peebles and cameo vocal performances from Shirley Brown and Mavis Staples. This is simple Southern soul and, a bit like grits 'n' black eyed peas, it's an acquired taste. It's also roots music and it'll bring a smile to your face. As will The Persuasions. These guys are the original human voices with no musical accompaniment, that's a cappella to you and I. Young guns, if you can wait anywhere as good as this then we salute you.

★★★★ and ★★★★★

VARIOUS ARTISTS

Down To The Bone Grooves Volume 2

Internal Bass

West London's finest return with another boil in the bag collection of upfront beats, burps and weird noises, under the banner of deep funky grooves. More progressive than the first volume and one which won't please ya neighbours.

★★★★

VARIOUS ARTISTS

Funky Jams Volume 6

Hubbub

The infinite label in collector's soul and funk with material which would normally cost you your gold credit card. It's for those who want their music rare with salad on the side.

★★★★

VARIOUS ARTISTS

Big In Wigan

Kent

THE KELLY BROTHERS

Sanctified Soul

Kent

Timeless Sixties soul compiled by Adrian Croasdale, John Broven and Rob Santos. Both albums give you a deep insight into the black musical history of America which is still worshipped across the UK. Stuff which should be appreciated by us all at least once in our lives!

★★★★ and ★★★★★

NFL HORNS

Triangle Below Canal Street

Internal Bass

This outfit recently took London's Jazz Cafe by storm with their tight rhythms and soulful chat-up lines. Home-grown talent like this should be recognised by the big boys, as they certainly know how to rock da house. A faultless debut album.

★★★★

NEEDS MUSTS

The 10 things RODNEY MANNSFIELD couldn't live without

James Taylor

I've always loved his lyrics because they are about life and times. I really appreciate music which has meaning.

Tennis

It helps me go from day to day. You have to have a high level of concentration and be extremely focused. I like the one-on-one challenge of tennis. There are no excuses, you win or you lose. I win a lot of the time because I'm a real scrapper!

Travel

I've just come back from a cruise around the coast of the Bahamas. What I enjoyed most was the atmosphere on the boat. The people were very relaxing. Being out in the ocean means you have a lot of time for reflection and, as an artist, it gave me time to think about my work.

Max

He's my dog. He's a German Shepherd and he's the most loyal pet I've ever had. He's also my jogging buddy. I'm normally up every morning at 6.15 to go out, but if I don't feel like it, I just tug his leash and Max puts me into cruise control.

Amusement parks

I love Six Flag's Great Adventures amusement park. My favourite ride is The Batman. It twists and loops around and you really need a strong stomach to go on it.

"The Women Of Brewster's Plays"

This is a really great movie directed by Forrest Whitaker. There's a scene where the husband has to leave his pregnant wife and kid so he can get a job to support them. His wife turns to him and says, "Take us with you, we won't eat much." Her loyalty really touches my Utopian side.

Working out

I feel very stressed after working in the studio and find it helps to exercise. I can block out the world and concentrate on what I'm doing.

My faith in God

It's about people treating each other in a truly righteous manner. I realise something better is in store for mankind in contrast with the state of the world at the moment.

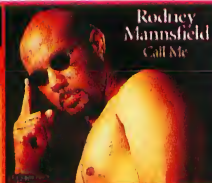
My Movado watch

This watch symbolises all the different steps I've taken in my career. Every time I look at that watch it reminds me I've had small successes towards the bigger picture I'm trying to create.

Expansions Records

They're so important because they helped me to focus and bring in the second album. The label boss, Ralph Tee, did a really nice job. Without him, I wouldn't be answering these questions now.

● Rodney Mannsfield's 'Call Me' is out now on Expansion



Rodney Mannsfield
Call Me

Downtempo

Reviews by **CALVIN BUSH**

JIMPSTER Marian Arts

Freerange
It's been around for a few weeks now, but the sheer ingenious musicality and bewitching guile of the four tracks on "Marian Arts" stand three green scaly heads and shoulders above all else this month. The title track deconstructs drum 'n' bass, turning it into a slower, more melodic milky way which is part Chick Corea, part Bukem, while "Slow & Low" is supremely psychedelic, mellow jazzy lift muzak. Dreamy and creamy, with plenty of live trumpet and flute to boot, this is what acid jazz would have sounded like if it had spent its youth swigging cocktails and blissing out on E.



SINGLES

CUJO

The Remixes
Ninebar

Following his fine "Adventures In Foam" debut album, the Cujio kid gets the remix treatment on a four-track delight. Baby Fox defy their slow dub image with a wondrous semi-junglist skank, while the Lee Curtis Experience drift lazily into a world of supremely chic cocktail jazz ambience. On the flipside, Ceasefire roll out the big beats, while newcomers Chalice offer a straight-up drum 'n' bass flip-out.

SCHIZOID MAN
The Harvey Dent EP

Nation
Batman enemy Dent may have been better known as Two Face, but Schizoid Man's debut EP goes one better with three very different takes on the ever funky jazzual break. "Break Voucher" is pure instrumental cut-up hip hop, while "Chip Shop" ups the funk factor without even breaking into a sweat. The real ace, though, is the quasi-jungle cut, "Cloud 9", whose mega electro-melody riff has the ability to reduce grown junglists to tears.

SYNAPSE
Get The Freaks And Get Some Serotonin, USA

Weird electro from the label best known for its locked-groove records. While too much new-style electro simply aims to ape its Eighties forefathers, Synapse (otherwise known as Jon Selway and Jason Szostek) lace their retro beats with the sort of intimate and deeply tripped out melodies that make Global Communication so unique. Check out the wonderful "Cosmic Connection" cut for the sound of entire galaxies dancing on MDMA. Very special stuff.

GUS GUS
Polyesterday
4AD
The first release proper from the best band out of Iceland since the

Sugarcubes sticks to the doctrine laid down by their excellent Muzik Single Of The Month, promo-only "Chocolate EP". Funkily strange, devious and with an impish sense of humour. The original recording of "Polyesterday" is like Sly & The Family Stone if they'd grown up on Massive Attack and Mo' Wax, while the remix, "Polydistortion", is a sleazier head-fuck than a lost night in Hamburg's Reeperbahn red light district.

BUD BONGO
The Organ Grinder
Peace Feast

Never having quite understood the fuss over the Peace Feast imprint, "The Organ Grinder" comes as something of a shock. Cue Eric Hall impersonations, because it is absolutely monstaaaah. Filthier than a dirty old man's overcoat, it sticks wacking great chunks of funky electro, smash-down horns and squelchy trip hop onto the dusted dancefloors of tomorrow, and gradually lets them reduce the place to rubble. Excellent.

ALBUMS

MAKYO
Rasa Bhava
Silent, USA

San Fran's Silent have pioneered some splendid, experimental and blissful ambience in their time, but unfortunately "Rasa Bhava" takes its influence from ye olde worlde sampey dub that even Loop Guru gave up on years ago. Stale as a week-old onion bhaji, its Japanese creator relies on those tired and tested Eastern clichés of tablas, sitars and muezin walls set over Orb-style grooves, for that genuine curry house authenticity.

VARIOUS ARTISTS
Eclectro
Anti-Static

SOUR's new subsidiary kicks off with this magnificent compilation, making up for its lack of focus with a clutch of scorchingly futuristic breakbeats. Click & Cycle, Alien 3 and the top-notch Raw Deal each

weigh in with pioneering heavy-duty cyber-funk, all malevolent bass licks and squonking horns. T Power sounds increasingly like prime Black Dog/Plaid, which is no bad thing. Add in some top Brit rap from Roots Manuva and Talvin Singh's great tear-apart of Natasha Atlas and the future for "Eclectro" looks bright indeed.

MR ELECTRIC TRIANGLE
Kosmosis In Dub
2 Kool

Full marks go to 2 Kool for using this remix project of the Triangle's "Kosmosis" album to showcase a whole host of new school trip hop twiddlers, fiddlers and wildly off-kilter doodlers. Sadly, whoever the hell Clickman, Beaverheads, Red Rum and The 13th Sign may be, their entire barrage of gonzoizid effects, wacky samples, smoked b-lines and stoner haziness just isn't quite enough to keep you more than mildly pulsed over the course of an entire album's worth of laconic stoner gear.

FRIENDS FROM RIO
Misturada - The Remix Project
Far Out

What with Bong's cool "Flavelas" project, B&W's fantastic "Music With No Name" compilation and now this utterly superb collection of reworkings of FFR, the sound of samba has unquestionably crash-landed in the land of supra-eclectic future-funk. Takemura, Hightower Set Wax, Doctor and APE all turn in top-drawer remixes here, but it's Natural Elements' rumba-in-da-jungle and Germany's A Forest Mighty Black's drum 'n' bass spell which are truly boss bossa nova.

HACIENDA Sunday Afternoon

Harthouse
New school exotica a-go-go! And you thought the Germans had no sense of humour and were lacking in style? Well "Sunday Afternoon" is the kind of wonderful, kaleidoscopic expert knob twiddling you'd expect if James Last or Joe Loss produced the latest Nightmares On Wax opus. Closest in spirit to Dub Tractor and Visit Venus, Hacienda blend crooning Hammond organs, ultra-funky slow beats and the sweetest crystalline melodies into super-groovy home-listening tropicana. There's even a quite awesome house cut. Step on up, the view's incredible.



DUB GHECKO
Love To The Power Of Each
Dubhead

Reading like a sort of who's who of Bristol's avant-reggae scene, the Dub Ghecko collective includes members of Smith & Mighty, Henry & Louis and Purple Penguin. As a result, their debut touches a great many bases in the dub spectrum, from too slick, soulful lovers stuff to tripped-out, smoking echo-mania. They may not be the lizard kings of dub, but there's enough wriggle-power here to put the odd dab of mystical smoke in your peace pipe.

VARIOUS ARTISTS
Electric Ladyland III
Force Inc, Germany

Yet another round-up of trip hop's black sheep and devil worshippers, which makes you wonder, if heavy metal was made by mega-stoned knob-twisters, would it sound like this? All the usual suspects are present, correct and getting down

and medieval on trip hop's arse, including the likes of 4E, Techno Animal, Alec Empire and NYC's DJ Spooky. But best of all is DJ Vadim in his Andre Gourov Units alter-ego and a truly wicked piece of New Beat-esque downtempo disco from Kerosene.

O
Oleno
Sahko, Finland
If, like many, you were just about to give up on Sahko after several let-down singles, "Oleno" should have you screaming their praises from the rooftops once more. The follow-up to the massive, ground-shattering "Metri", this long-player continues O's journey through the weird circuitry of Prince Jammy's effects unit, via Brian Eno's mental faculties and on to Stockhausen's minimalism. Surround yourself in "Oleno"'s sound and get beamed out. Way, way out.

STATE OF THE ARTIST

Alan Riding is blowing up a quiet storm with the avant-jazz of OBO

"I GOT the plot almost straight away," smiles one-man band, Alan Riding, the DIY madcap behind the wonderful Obo project. "It's obvious, it's a frame job, a set-up."

Actually, he's talking about the trial he's currently a jury member for, but he could quite conceivably be talking about the apparent indifference his four albums have met with in the last 12 months.

Now, we know that justice can sometimes go awry, but if Riding's music hasn't yet entered your heart and made it melt like a last, hot Rolo, then the lady with the scales is not doing her job properly. Mini-albums like "Fut", "Slide Burn" and "Mall" are micro-masterpieces of Riding's highly unusual slant on ambient jazz and far-gone electronic jamming. Pressed up in batches of 500, they're difficult come by, but the likes of Gilles Peterson have managed to discover their true glory.

"I didn't really go into the studio planning to do four or five albums in a couple of weeks. It just sort of happened. We ended up with 40 to 50 tracks. I thought if I dick around with them, then they're going to lose their essential rawness."

And how would he describe the sound of Obo?

"It owes a lot to black origins. It's kind of based on those raw seven-inches you would get in the late Seventies, but is combined with the attitude of people like Drexciya and Underground Resistance."


In a previous incarnation as 8UP, Riding experienced similar neglect when his album for Soul Jazz failed to make an impact, despite equaling anything around then on Dorado, Mo' Wax and their ilk. Then a spell in Red Snapper saw him leave the band just as their number for stardom was called.

"I spend most of my time looking in the mirror just to check if I'm still here," he laughs.

Well, this month the final tracks from those legendary two weeks get a release. It's up to you now. Let's hope the verdict on Obo is a going to vindicate our faith in your listening judgement.

• "Wein't Dacker Down" by Obo is out now. Contact Obo at PO Box 8684, London N9 0RZ. Fax 0181-345-6940





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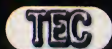
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Hardbag

Reviews by JOEY BOLSADURA

PAULINE TAYLOR Constantly Waiting

Cheeky

Forget any of those prejudices you may hold against wailing divas. Taylor, a top songstress with a golden larynx and lungs of platinum, is a division apart and "Constantly Waiting" is a brooding, soulful lament, an ode to lost love and to passion postponed. Remixers Rhythm Masters and Angel Moraes take Pauline on a real deep NYC trip, while Cheeky stalwarts, Rollo & Sister Bliss together provide the obligatory "Epic" and "Club Mix" for all the 4/4 dancefloor diehards. For once, though, you will wonder why these people bothered. It's a pity there's not a jock on the circuit who would have the bollocks to drop this in its original form. Sing it, sister... You can cry into my beer anytime.

★★★★



VITAL
single

A quality package which will raise even more smiles than the Mellow Yellow Coffee Shop.

★★★★

L&G PROJECT It's So Good/It's So Dub

Legato, Belgium

As you'd expect from Legato, this is one smoothly produced piece of vinyl, featuring "Original" and "Dub" mixes, both of exceptional silkiness and craft. Think the bar at DTPM, deep, deep grooves and a beautiful crowd all coming up in unison. A big fave with Malcolm Duffy, as you might imagine, "It's So Good" is just what it purports to be. Simply gorgestastic.

★★★★

LUPO

Penetration

Low Spirit

Happily, this no limp-dicked affair. "Penetration", Low Spirit's debut UK release, is the whole shebang, from gentle ball tickle to rocks-off trance explosion. Lupo, you may remember, was the German jock behind 1988's ravetastic "James Brown Has Left The Building" and the excellent "So Hard", and here he serves up a beautifully crafted acid builder which will keep heads to the floor and eyes rolling until climax. Listen with Kleenex, and remember to play safe, friends.

★★★★

WATCHMAN Cut The Midrange (Remix)

Plastic City

Inspired beat barons such as Tony De Vit caned the original of "Cut The Midrange" a while back, but now Plastic City's contemporary classic gets a selection of inspired retouchings which transform it from played-to-death techno into reborn, pumping hardish house.

★★★★

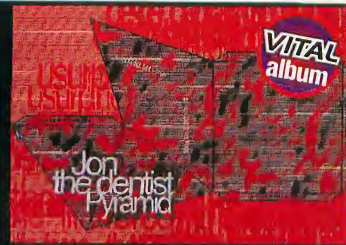
JON THE DENTIST

Pyramid

TEC

"Pyramid" is the first long-player from Jon The Dentist since last year's stunning "In Worship Of False Idols" collaboration with Baby Doc. And all told, it is a perfect follow-up. Having split from the Doc, The Dentist carries his trademark NRG trance to a higher, darker level on a 10-tracker which draws heavily on his love of film music, surfing and QPR FC. Well, one of the three, anyway... Stand-out cuts include the smash twelve "Stuck On A Space Trip" remix and the Lawrence Of Arabia-inspired title track which opens the oeuvre. Deserves to be one of the biggest artist albums of the year.

★★★★



VITAL
album

Timewriter and Terry Lee Brown Jr perform the knob-twiddling honours with equal proficiency, and the original features on the flipside for nostalgic diehards.

★★★★

DJ TOM & NORMAN Thundergod

Sperm

Greenwich's seminal label, Sperm, signs up a teutonic transcetic twosome, gets Yum Yum and CJ Bolland to perform superb remix duties, and of course the result is a mightily staggering, in-ye-face blow-out of Tradeian proportions. Absolutely spot-on nu-NRG for all those no nonsense, shirts off, jack 'n' jilled party maniacs out there, and an even bigger hit than you'd get from a five-litre bottle of Rush.

More Sperm, please!

★★★★

AETHERIUS

The Concept

Swank

"The Concept", the second track on the Swank imprint and greatly anticipated follow-up to Aetherius' premiere twelve, "Symphony Of Drums", is a percussive monster with huge crossover capabilities. With jocks as diverse as Malcolm Duffy, Boy George, Rad Rice and Keith Fielder already playing this out nationwide, it doesn't seem like it'll be long before Aetherius (Oscar from the Trax boutique and Simon) becomes just as common a name as, say, Rizla.

★★★★

108 GRAND

Tonight

Fresh

"Tonight" was one of the definitive tracks from the progressive house scene, but never received the release it actually deserved because the cut was originally picked up by Om, who shortly afterwards went bust. This time around, the Fresh imprint have brought in remixers of the moment, Way Out West, to put their own contemporary spin on this already pounding tune and, consequently, the results are simply fabulous.

This, Fresh's 50th vinyl outing, looks like it could easily be Grand's biggest smash to date. A sure-fire floor-filler.

★★★★

PABLO GARGANO Ri-ders Of Drums

Metropolitan

That one-man hit-factory, Pablo Gargano, delivers his fourth and most silkily sophisticated twelve for Metropolitan. This top quality three-tracker, which ranges from the pumping, hard-as-nails, 303-driven "Bolero Acid", via the tough, relentless groove and advanced programming of "Hi-State Of Trance", to the ultimate off-ye-tits, heads-to-the-floor, NRG stomper that is "I'm A Naughty Boy". All in all, "Ri-ders Of Drums" is a hands-down winner.

★★★★

● All imports were supplied by Pure Groove Records, London. Telephone 0171-281-4877

SINGLES

MR & MRS SMITH

Gotta Get Loose

Hooj Choons

"Gotta Get Loose" was originally released on hot London-based imprint, Slamm, at the beginning of this year. Featuring the rather humungous string sample from "Once Upon A Time In America", its full release was prevented by Italian big-screen soundtrack guru, Ennio Morricone, who decided to spoil the party by not giving the all-important legal nod. Therefore, this time around the offending sample has disappeared, but paradoxically the track benefits. An extremely stylish, melodic affair, "Gotta Get Loose" pumps onwards towards one of the most sweeping breaks of the year. There's even a superb Mudmen remix over on the flip for percussion freaks. All round, this is class to the max and yet another mega hit for newly-wed Red Jerry's Hooj Choons imprint.

★★★★

FX3

Erotmania

BPM Dance, Holland

Holland's FX3, otherwise known as DJ Randy, serves up a trance mix of "Erotmania" which is already going down a storm in clubs such as Trade and Warriors. Caned by Tony De Vit and EJ Doubell, it's a classic NRG affair, encapsulated in darkness for all those lights-off, TNT moments. The acid-driven "Static" and the pumpin' "Yeah!" round off this classy three-tracker which is distributed by Midtown but deserves to be picked up in Blighty by the likes of Additive. Don't miss it.

★★★★

SCOFF BOYS

Totally Insane

Wax Trax

For once a track with a title which perfectly reflects its content. Yup, insane is about the right adjective to describe the atmosphere this pumpstastic slice of modern disco is already whipping up on the UK's dancefloors. With Paul Parson & Mick Jones "Original Mix" and the

"Scoff Boys' Straight Jacket Mix", as well as the "BSA Remix", this whole package oozes limitless groove and seamless production values, tied to an understanding of what rocks yer cock. Terrific.

★★★★

TEAM DEEP

Morninglight

Premium, Holland

Written and produced by Van Der Helden and Bervoets, this boasts the Euro pump and clever melodies which instantly signal yet another Dutch masterpiece. Over on the flip, "Spang" is a dark, acid-laden affair, a track offset by the slower-paced stark minimalism and home-listenability of the final cut, "Fever".

★★★★

* LABEL STABLE

Andy Wood, one half of the famously eclectic TRANSWORLD operation, tells the fable of the label

What are your aims?

To continue to produce good music and not just follow fashion. We need to make our own way in the business without competing with the major labels. Once you go down that route, you start a bidding war and that's no good for anyone. We'd rather put our money into the records.

Which artists have you released?

We're on the 25th release now, so we've had quite a few. The first real track we were known for was Aquarius' "Let's Get Down", although it was never released due to an unclearable Chic sample. We licensed LWS' "Gosp" from UMM in Italy (part of Flying), it's got that classy Italian house sound. We also released Justine's "Love Me, Hold Me", a cut penned by Fathers Of Sound. Justine is an American vocalist who works with Joe T Vannelli. I met her for the very first time at the Miami Conference earlier this year, she was so beautiful I couldn't believe it. We've put out a number of tracks by BBR Streetgang and Kama Sutra's "Censored".

What has been your best-selling release?

LWS' "Gosp". It made over £12,000 and narrowly missed the Top 40, which was a shame. It was a dance hit mainly in the UK, but it was also huge in Holland. We'll definitely be re-releasing it.

What do you think of the scene at the moment?

It's very healthy, there's a good vibe right now. The only problem with being an independent is it's difficult to achieve the sort of sales that were possible six years ago. All the majors are so into house music now, the best tunes are snapped up for huge amounts of money. Clubwise, I think Too Kinky in Manchester is happening, so is The Paradise Factory. A lot of good house and funky disco goes down on that scene. As a label, we're into more than just one style, as tracks like "The Dark Side Of The Shroom" demonstrate.

What are your hopes for the near future?

First up we want to get our next batch of releases out, including one by Davidson Ospina (we put out his very first EP in the UK) and one by Passionara. We're aiming to release a second compilation album shortly, too.

Generally, we would like to carry on in the same vein, perhaps establishing a new label for more idiosyncratic releases. The biggest buzz for us, though, is when DJs phone us up and tell us they really like our records. That's the kind of thing we definitely want to continue!

● Passionara's 'Sex Kitten', Status Control's 'Taking Over' and LWS' 'Gosp' are all out now on Transworld



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EQ

With their new waxing, 'Adventures In Tin Tin Out Land', top London duo TIN TIN OUT have canned the must-have house compendium of the autumn. EQ takes a shuffy around their set-up

SURROUNDED

BY THE SWANKY SHOE SHOPS and the chic bistros of London's hyper-hip King's Road, Tin Tin Out's studio nestles against one wall of Lindsay Edwards' front room. Built for comfort (there's a bed within collapsing distance and an inviting sofa even closer), the set-up is surprisingly simple given the lush and powerful house records Tin Tin Out turn... erm, out.

"It's very much a place where we do our groundwork," explains Lindsay. "We can spend as long as we like working in this studio and we've managed to deliver some finished remixes from here," adds Darren Stokes, the other half of the combo. "Our Mackie desk sounds pretty good and, to be honest, we can get away with murder on it. But when we started mixing in bigger studios, we found a lot of the things we were getting away with on the Mackie were clashing horribly and required a lot more work. Ultimately, though, once you have put that extra bit of effort in, tracks do sound 1,000 times better."

ONCE A TUNE HAS BEEN KNOCKED INTO SHAPE HERE, THE DUO HOTFOOT IT DOWN TO a larger studio where it is finished off, perhaps with the addition of an opera singer or a string quartet. It was Lindsay's classical training which first gave Tin Tin Out the idea of hiring "proper" musicians to swell their sound. The fact that he can also score the various parts, like some kind of house version of George Martin, also helped.

"When I was 11, I went to a special school for musically-gifted children," he explains. "It was one of only four in the country, so it was a very high pressure place. I left when I was 15, but I did learn a great deal while I was there."

Lindsay specialised in piano and, within a couple of years of leaving the school, he was making a living as a session musician with numerous bands, including a stint alongside Gordon Hunt from Sade's backing group.

"That whole scene is very grapevine-oriented. Somebody hears you do something and it leads to other work where you meet a different set of people. And so it goes on."

Lindsay gradually learned the mysterious ways of the engineer as he went along. He's probably looked over more mixing desks and hunched shoulders than he cares to recall.

"I've always had bits and bobs of recording gear lying around at home," he continues. "I was constantly fucking about with different things. I also did quite a bit of work over in America a few years ago with Jay Burnett, who used to be an associate of Arthur Baker. He taught me an awful lot, especially stuff about using a mixing desk properly."

Around the same time, Darren was A&R'ing at Pulse 8 Records, recommending tracks for them to sign up. Lindsay was hired to play keyboards on one or two of the label's releases and, later on, for some engineering work.

It wasn't long before the two started working together.

"The studio which we now use



Lindsay Edwards and Darren Stokes

Tin Tin

the most to finish off our tracks has this lovely old Neve desk," notes Darren. "It's been re-conditioned and is covered in DFA buttons."

DFA buttons?

"Does Fuck All! They light up and look really good, but they don't actually do much. It does have a great EQ section, though."

A bit like Muzik, then. (Oh, really? - Ed)

"We use it for strings and some of the vocals. They've also got a big SSL desk, which is what we used to mix our 'Adventures In Tin Tin Out Land' album."

SO THAT'S THE END OF THE PROCESS, BUT WHAT ABOUT THE BEGINNING OF A TIN TIN OUT track? The sequencer they use is Cubase Audio running on a Power Mac 7100/80, but they don't think much of the hard disk recording facility.

"It's just a bit too temperamental, a bit too unreliable," reckons Lindsay. "We've only really used it for recording ad-libs, where we want to move a certain part and chop it around. If only we had an external hard drive... We are hoping to get one pretty soon and, when we do, we probably won't bother with the internal drive at all."





Tin Tin Out's Kit List

SL1200 Turntables
 Kam Made2Fade Mixer
 E-Mu SP 12 Sampling Percussion
 Drawmer Compression
 Behringer Autoquad Gate
 Yamaha SPX 1000 Multi FX
 Ensoniq D4 FX
 Mackie 32-8 Desk
 Korg Prophecy
 Akai S3000XL
 Oberheim Matrix 1000
 Novation Bass Station
 Roland Super JV
 E-Mu Vintage Keys
 Yamaha DX 100
 Power Macintosh 7100/80
 Yamaha NS10 Monitors
 Tascam DA-20 DAT

think sounds brilliant. We tend to focus in on those glitches and use them in their own right. The filters on the S3000XL are great, too. They sound very severe when you want them to. You can do some very unpleasant things with them!" Another favourite is Novation's TB303 emulator, the Bass Station.

"We like to blend that in with other noises. We will often use something off the Roland Super JV with the Bass Station's filters screaming. The result gives you this warm feeling which is also incredibly intense. In addition to that, we sometimes stick everything through something like a BBESonic Maximiser to give it that extra boost."

Pride of place in the duo's set-up, however, is afforded to an E-Mu SP-12, the old sampling drum machine.

"Actually, we've borrowed this one," admits Darren. "They're extremely thin on the ground. I've been told there are only around 75 of them in the whole of Britain. It's a great machine, though."

"I used to use an old Korg DSS-1... until it was stolen," says Lindsay. "It was a huge 12-bit sampler which I used mainly for the quality of sample it produced. It had such a unique sound. That's exactly why the SP-12 is so great, too. It's really crunchy and organic. The SP-12 actually uses the same sort of technology as the PPG Wave Term and I want one of those as well. The trouble is, you need a white lab coat and a clipboard to use one!"

LINDSAY LIKES GETTING TO GRIPS WITH OLD GEAR AND finding out what it is capable of. Mind you, he recently had a problem coming to terms with one of Tin Tin Out's newish purchases, a Korg Prophecy.

"We haven't used it that much," he says. "We caned it when we first got it and it sounds really great. We did a TLC mix where we had it running a mad acid line which was amazingly meaty. But we find we're now using the samplers more than anything else. I think you get a far

more distinctive sound that way. The danger with using synths and modules is you will start sounding like everybody else. Whereas if you fuck about with the sampler, you're always going to come up with something totally original."

So is there anything out there in hi-tech kit land waiting to be bought with the dosh from their soon-to-arrive royalty cheques for "Adventures In Tin Tin Out Land"?

"We'd like a Mini Moog," says Darren.

"We should be trawling through the second-hand ads looking for unusual pieces of equipment," confesses Lindsay. "I'd quite like a Jupiter 4 because I love the way you can cross-modulate them to get really hardcore noises. But I actually think almost anything has the ability to make at least one golden sound. I mean, we used the Kurzweil K250 a lot last year, but we've shelved it now. We are nowhere near reaching the peak of how much fun we can have with most of the equipment we've already got."

What with a string quartet to toy with as well, it looks as though Tin Tin Out's fun will be your dancefloor smashes for a while to come yet.

'Adventures In Tin Tin Out Land' is out now on VC Recordings

Machines

Have you always used Macs?

"I started with an Atari, but I prefer Macs now. They're..."

"Quicker," adds Darren.

"Absolutely," confirms Lindsay. "But they are also so much sexier. Ataris are just toys, aren't they? We've had hardly any problems with our Mac, plus the games you can get are way better! But seriously, you don't lose information with Macs. Unless you record over it, of course, which I do seem to have a habit of doing."

Lindsay's explanation for Tin Tin Out's comparatively sparse collection of gear makes perfect sense.

"I don't understand why people buy gear on the basis that it sounds good but change their minds a couple of years later. A piece of equipment does what it does and it's up to the user to get the most out of it."

Which is why sampling is the root of what we do," says Darren. "The sampler is a great piece of equipment because the sound it makes all depends on what you put into it."

"We even sometimes use the little mistakes which result from using the sampler," says Lindsay. "Sometimes you'll be editing and come across a little glitch in there which you

God's Gift

With prices for much sought-after dance music-making machines like the 303 and 909 continuing to elude those on a tight budget, Roland have come up with a solution. Meet the **MC 303 GROOVEBOX**

BEHIND the scenes, Roland have been frantically trying to work out how to stuff a 303, a 909, an 808, bits of a 101 and some of the Jupiter series into a small box which looks a bit like a TB 303. And then squeeze some more in, too.

What Roland have, in fact, come up with is the MC 303, a stand-alone module featuring an eight-track sequencer capable of recording 14,000 notes, which is enough to keep most people happy. Among the 448 tones in the box, as well as the above-mentioned, are pianos, scratch noises, orchestra hits and white noise.

The machine also comes pre-programmed with a bunch (120, to be a little less vague) of eminently usable patterns. Switch it on, press play, and the MC 303 is capable of running the show single-handedly.

Input from DJs around the world means the Groovebox is tailored to that market, so your home studio types may take a while to get their heads around it. Not least because this machine responds to all 16 MIDI channels at once and will go crazy if you hook it into your computer-controlled set-up. Roland have now supplied a mixer map which solves this problem, but it does seem a rather odd oversight.

Hands-on parameter controls are limited to dual-function knobs (attack/decay, the simple press of a button changes the function of the same knob) and the LFO knob switches between modulation depth and the rate of modulation. The real clinchers, though, are the cut-off and resonance, pretty much the first knobs that any techno fiend will head for after those dizzy swooshes and sweeps.

The arpeggiator section is pretty wild, offering 30 patterns and an accent range knob which can alter the arpeggiating riffs from open, loose chords to tight, staccato juddering. A random pan button puts some nice movement into the whole shebang, which makes for some mighty spectacular results without hours of programming. The duller aspects of programming are

accessed using a shift button and the mini-keyboard, with notes doubling to call up the parameter pages.

Another ultra-useful addition for DJs is the tap function, whereby you can bash away at a pad to synchronise the box with whatever you're spinning, plunge into any one of the countless grooves or patterns stored, and then bring in your next track when you're good and ready.

Aficionados of the 909 will instantly recognise the sequencing set-up, with its flashing lights indicating the tempo along the strip of pads, while 303 fans will appreciate the nod the MC 303's toy town keyboard makes to its numerical predecessor.

The sounds are very impressive and there's an awful lot of them. But best of all, you won't find any of those useless tubas or half-arsed stabs at acoustic guitars. Instead, it's jam-packed with lush pads, top drum sounds and some great cackling basses. All in all, it's a monster techno/rave/hip hop/drum 'n' bass hybrid, take it or leave it.

To truly realise the MC 303's full capabilities, a master keyboard is certainly a help, but to a DJ looking for a machine to add real spice to his set, there's no competition.

However, be warned, the machine's party tricks will soon start to appear on big tunes, and once that happens, certain parts of the MC

303 are sure to become redundant.

Despite this, the MC 303 is an excellent riposte to the Roland wannabes. It is fantastically versatile, looks great, and if it were a hundred quid cheaper, I'd be buying one myself.

WHAT IS IT: Roland's 303/909/808 and several classic synth sounds in one. A DJ-friendly box. The machine we've all been waiting for.

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CONTACT: Roland on 01792-702-701



Lift Off

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"X-STATIC GOLDMINE 4"

What you get here is 1,500, that's right missus, you can count 'em if you like, 1,500 samples. That's comes in at under four pence per sample, housekeeping fans. In audio format only, they're crammed in across 73 minutes with some mono samples sharing the same stereo image. For instance, a loop will play in the left channel, with its variant playing in the right channel simultaneously. This comes into its own with the drum 'n' bass loops, where in the left channel you get the full loop, while the right channel bursts into

action with each of the individual parts with which loop is made up. The kick, the snare, the hi-hats, and so on.

All of the loops are grouped together into tempos, along with some ideal tones to accompany them. With trip hop, ragga, jungle and ambient loops aplenty, as well as oodles of synth tones and spacey FX, this fab Audio CD could keep you in work for some years to come.

FORMAT: Audio CD only

PRICE: £59.95

"CUCKOOLAND VOLUME ONE: UNHINGED"

Never has a CD been more aptly titled. This could almost be released on an avant-garde label and listened to as a piece of music in its own right. "Unhinged" is a collection of nutty sounds with some equally bonkers titles to match. "USSR

Midget Ibble Bobbleski" anyone? Well, it's about the only way to describe that particular sound and full marks for the drugs, lads. Grooves, and they are very groovy, run from 67 bpm to a breakneck 170 bpm, while the atmospheres are all largely unique. This is the sample CD to reach for when you need a truly inspired sound that's clearly out of the ordinary. The monosodium glutamate (a highly addictive and quite possibly harmful flavour enhancer) of sample CDs.

FORMAT: Audio CD only

PRICE: £59.95

"JUNGLE FRENZY"

A real bargain. This mixed-format CD (files are on the CD as audio, as well as .wav

and aiff, which you can load into the sampler directly from a CD-ROM drive) delivers you exactly what the title promises. Oodles of loops (each one running at 160 bpm), rolls, pads, stops, basses, FX, vocals and a huge selection of great percussion sounds which are presented in an extremely user-friendly and sensible manner. What's more, you also get MC Five-O saying, "We Play It For The Ladies". You couldn't really ask for anything more from a sample CD.

FORMAT: Mixed

PRICE: £19.95



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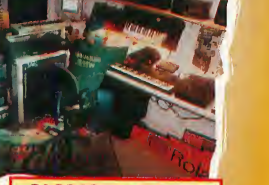
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wired up

Techknow

A look at Internet Phones and a few tips for newbie Web page designers

INTERNET

PHONES HAVE BEEN THE NET'S "next big thing" for a fair while now. The idea is undeniably pretty cool. A direct, real-time voice communication with someone on the far side of the world for the price of a local call rather than a long-distance telephone charge.

Naturally, given the simplicity of the concept, there are a few catches. As with most Net innovations, Internet Phones are still in development and while some people are already exploring the possibilities of real-time video conferencing using CU-SeeMe video software, there's still a lot of work to be done before you will hearing Bob Hoskins grunting, "It's good to talk in cyberspace".

Although some people believe you can do all your on-line talking via e-mail or one of those IRC typing shops, there is still no substitute for person-to-person talk. What's more, getting hold of that person and a line to them which is not loaded down with static is part of the appeal. Isn't it?

Besides a fairly powerful computer (at least 8MB of RAM) and a fast modem (preferably 28.8 bps), you will also need a compatible soundcard. While the majority of these support only one-way conversations, a few cards do offer two-way or full-duplex capabilities. Stick a microphone and a set of headphones into the equation, and you're almost sorted.

Your next task is to pick up some Internet Phone software. Visit one of the many Internet Phone shareware sites, where you can download the necessary program, or pop into your local computer store and buy the product over the counter. Two programs recommended for a test drive are Netspeak WebPhone (<http://www.netspeak.com/isp/isp/home.html>) and VocalTec Internet Phone (<http://www.vocaltec.com>).

However, even after all of this effort, there's still one little catch. At present, the person you are calling must have the same Internet Phone software and has to be on-line when you dial up. And when you do finally get through, the best you can expect is AM radio sound quality. As I said, there's still a fair amount of work to be done before the Internet Phone is

as easy to use as that Netscape object of desire.

Nonetheless, perhaps not surprisingly, Microsoft have got in on the act with their NetMeeting software for Windows 95 (<http://www.microsoft.com/ie3/netmtg.htm>), so we're possibly just months away from the big breakthrough. Just don't hold your breath.

★ BOTH NEWCOMERS AND VETERAN NET-USERS WILL NO doubt agree with this plea to newbie Web page designers. "Hello, could we have a word, please?"

Spending all your precious time trawling through the Net in search of fascinating information, you can't help noticing that you head for certain pages again and again, yet avoid others like a Monday morning. The pages which grab your attention are not always the ones with flashy Netscape 2.0 compatibility or the very latest Java superscript, but rather those sites which are both entertaining and enlightening. Cool graphics are fine, but cool content is super-fine.

So how can you make your page so popular that everyone wants to bookmark it? The best advice is to keep it simple. Don't go mad on jazzy graphics or wild background colours, maintain a varied links site (there's no need to list Yahoo, we do know about that already), ensure your main.html page has enough bites to encourage further exploring and don't put it on-line until you're totally happy with it. Remember, there are 30 million people out there ready to take a look at your designer skills.

Given this massive number of potential visitors, content is everything. What interests you and your immediate family might not be quite what the rest of us are looking for and, unless it's one of those infamous wacky sites, your page will be clicked onto and off of again in seconds. Wacky sites are visited for just one reason. They're interesting. And second or third-hand rehases of what works once are plain silly.

Like I said, keep it simple.

words **Jim Carroll**

BYTES AND PIECES



★ For the whole nine yards on French techno, from F Comm to Daft Punk, get your browser in touch with <http://www.france.techno.fr>

★ There's been loads of to-ing and fro-ing from US netheads regarding MTV's new dance show, "Amp". As one correspondent noted, if MTV considers La Bouche, George Michael, Coolio and Everything But The Girl to be candidates for Dance Video Of The Year, what hope is there that "Amp" will feature cutting-edge groovy pictures? But against the odds, initial reports indicate a healthy diet of Aphex Twin, Orbital and Autechre.

★ Techno trainspotters should subscribe to the intelligent dance music mailing list. All you have to do is send a subscribe ID to majordomo@hyperreal.com and you will quickly find yourself discussing the merits of The Black Dog and relationship between Aphex Twin and Danish porn flicks.

★ One of the sites for the recent In The City blow-out in Dublin, the Arthouse multi-media centre has details of what they offer the modern generation at <http://www.athouse.ie/index.html>. You'll find a cool logo, too.

★ Tribal Gathering and Big Love might be done and dusted for this year but there's still plenty of Universe action going down at The Complex, as well as plans for forthcoming events. Take a gander at <http://www.universe.itl.net/index.html> for more information.

★ Clock, the arty London-based e-zine, is now online. Zip over to <http://www.clock.co.uk> for features on everything from ID cards to modern-day style icons.

★ If you can remember the days when you used to spend all of your time and money on such arcade games like Defender, Joust and Robotron, there's oodles and oodles of nostalgia in store for you at <http://www.users.interpart.net/~e-glide/williams/williams.html>

★ Or try the new school approach and take on the Descent world with the help of Kali shareware. You'll find more details on Kali at <http://www.bogo.co.uk/kali/>

★ The "why did they bother?" page of the month, Leftfield's effort at <http://www.cerbernet.co.uk/hardhands/leftpage.htm> looks as if it was conceived and created in less than 10 minutes.

★ While we're at it, a lot of club pages really are too shoddy for words. But for a look at what can be done, take a few minutes to explore <http://www.cream.co.uk>. Okay, Cream may be lording it over clubland, but their site proves it merely takes time, effort and creativity to get a decent page together.

★ Looking for a cool DJ for your next party or gathering but don't know where to get one? The DJ Source provides CVs, price details and contact information for hundreds of disc-spinners throughout Europe and the US. See if you can afford to book them by turning to <http://bjp.concept.se/thewize/djsources.html>

★ On-line advice for the essential Cubase software (the stuff which keeps the top techno computers in line) can be located at <http://www.midifarm.com/steinberg>

CLICK!

Mouse-traps of the month



Underworld

<http://www.fas.harvard.edu/~tremblay/main.html>

Totally unofficial, but one of the best artist dedicated sites we've clicked onto recently. All you

need to know about Underworld, complete with groovy graphics which do not take all day and night to download. Live reviews, interviews, current news, press cuttings from numerous sources and jumps to other Underworld sites. This might have a "Born Slippy" fever-pitch HTML-ed all over it but it's still an interesting labour of love.

The Dust Brothers

<http://users.deltanet.com/users/dust>

You already know that those UK Brothers are full of beans and ace Shockwave treats across at www.vmg.co.uk/chemicalbros, but the Stateside Dusties are also working it out Net-wise. You'll learn about their soon-to-come album, lots of funky decals and what's going on at their Nickel Bag imprint. Given the group's highly impressive production CV, there's also information about The Beastie Boys, Beck and many of the other good folk they've twiddled the knobs for.



A Rough Guide To UK Record Stores

<http://www.phreak.co.uk/haywire/musicaltherapy.html>

An invaluable resource for UK visitors and residents alike, this neat listing presents the basic lowdown on every known and recommended vinyl outlet in the country. No more wandering into Fat Cat and asking for the follow-up to "Macarena", then. And on the subject of Covent

Garden's finest, they've also got a comprehensive page on this site featuring weekly charts and new release info.



Cyber Sleaze

<http://www.metaverse.com/vibe/sleaze>

Want to get the hottest gossip on what Liam Gallagher had for breakfast or why somebody is offering Bruce Willis \$25 million to star in "Die Hard 4"? Or maybe even who Pamela Anderson was

talking to yesterday and about what? Welcome to Cyber Sleaze, the place which offers you an "up to the minute dose of sleaze from the sordid worlds of music and entertainment". Yes, it's ridiculous. Yes, it's surreal. But it's a hell of a lot more fun than trying to download the latest RealAudio product.

State 51

<http://www.state51.co.uk/state51>

This long-running and highly recommended site has essential information and off-beam e-zine articles on a truly excellent range of pop culture, slacker and technoid subjects. As well as mad pieces on everyone from The Ramones to skateboarding antics in the UK, State 51 also hosts The Knowhere, your guide to over 500 towns throughout Britain and Ireland. Add a bit of Jack Kerouac and it really is the perfect preparation for that on-the-road experience. Take your laptop with you.



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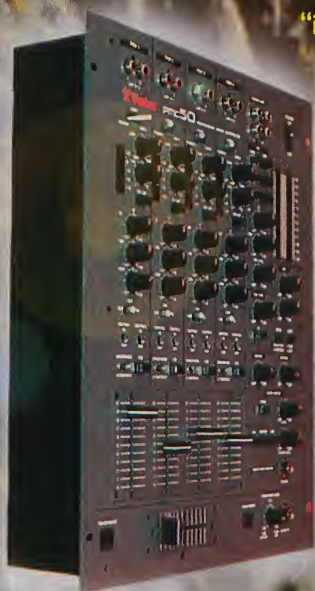
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scanners

Wooden It Be Nice

Having previously worked with Cream, deConstruction and Pet Shop Boys, MARK FARROW DESIGN certainly pulled out the stops when they created the controversial packaging for our 'Muzik Masters' compilation

NO MATTER WHAT YOUR FEELINGS ARE ON THE SLEEVE DESIGN OF THE "MUZIK Masters" compilation album, one thing's for sure. It has created a fuss.

To some, it's a perfectly executed work of art, evoking the very essence of the tactile nature of the dancefloor underneath our feet. To others, it's just a picture of a lump of wood. Either way, in a scene more used to tacky snapshots of semi-naked women, the woodwork concept of Mark Farrow Design is a breath of fresh air.

But was it really inspired by the grain of the dancefloor?

"Erm, we were actually looking at samples for new studio doors at the time and I just fancied the idea of having wood on the sleeve," laughs Mark Farrow. "Although it was sold on the idea of being a dancefloor, that wasn't true at all. To be honest, I'm happier with the adverts than the packaging. I love the fact we got away with putting a piece of wood on a full-page blue background in every magazine you could buy."

Looking at Farrow's other work, this almost wilfully perverse approach to the "Muzik Masters" sleeve makes sense. His team are also responsible for Pet Shop Boys' covers and Cream's corporate image. Through his work with the Liverpool club, he has managed to create a style which others are continually trying to emulate.

"With the Cream ads, our references are always there to see, so we have to move on," argues Farrow. "You only have to look at the new Renaissance ads to realise how much we've influenced people. We had those ideas two years ago."

For Farrow, this pioneering approach comes naturally. It's very much a throw back to his days at Factory Records, when he designed covers for the likes of A Certain Ratio and The Durutti Column under the direction and guidance of Peter Saville, one of the most influential designers of the Eighties.

"As a team, we're constantly trying to move ideas on from where they are at any given time," he explains. "We're always trying to come up with something which is different to everything else. I feel my duty is to push myself and my clients to do the best possible job, whereas a lot of other designers seem content to just go with the flow. That's why you get work which refers back to ideas from a couple of years ago. We'd make our lives a whole lot easier by taking that route, but it's not what we're about."

Indeed, Farrow's work runs in direct opposition to the current trend for information-heavy design. While companies like Designer's Republic and Me explore multi-layered imagery, distorted fonts and semiotic symbolism, the team at Mark Farrow Design play with gothic-romantic and retro-futurist ideas. Neat lines, tidy logos and loads of white space. Very similar to the style associated with Peter Saville, in fact.

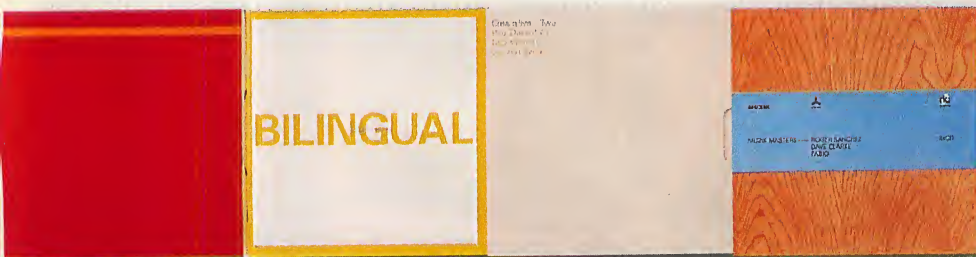
"I was obviously hugely influenced by Saville," levels Farrow. "But if you look back at my work, you'll see there has always been a lot of white. Design shouldn't try to have a deeper meaning. It's just a case of whether it looks good or not. I'm sure a lot of people will look at 'Muzik Masters' and ask, 'Why is this wooden box a representation of dance music?', but the answer to that is actually very simple. Why not?"

But isn't it little more than a piss-take?

"As long as it gets a reaction, I'm happy," shrugs Farrow. "I am sick of the way the design for most dance music products looks at the moment. And that was the basis on which we proceeded with this one."

Like it or not, the artwork for the "Muzik Masters" album goes against the grain of contemporary compilation design, which is by no means a bad thing. Only time will tell just how influential this particular wood grain will be.

words **Martin James** picture **Raise-A-Head**



sofa_report

10 ways to take it easy this month. Reviews by Martin James, Lisa Carson and Vanessa Wilks

SPANKING THE MONKEY

Directed by David O Russell
Tartan Video

Okay, so incest may be the "Brookside" issue of the moment, but nothing the Liverpudlians do could be quite as shockingly creepy as the Oedipus in reverse goes on of this excellent movie. When a bed-bound mother hits on her own son, this blackest of black comedies seeps into the darkest depths of human sexuality. Weird. (LC)



TORTURE GARDEN

Edited by David Wood
Creation Books

A plethora of pierced pricks, cut clits and nipped nipples. Rubber wear, nurse wear and heavy bondage wear and tear. Chains, flames and auto(erotica) mobiles. "Torture Garden" is an arty pictorial history of the club of the same name where anything goes, as long as it looks painful and leaves your bits hanging out. S&M? Sausages and mash more like! (MJ)



JOHN WAYNE BOBBIT - UNCUT

Adult Vision

The geezer who had his willy bobbed-off by an irate wife tells his sorry story in this appalling soft porn movie. It features the man himself with a new improved dick and plenty of women with unfeasibly hard and large tits. Ironically, the shots of



John in his full glory are ahem... cut! Thankfully the British censors realised John Wayne Bobbit's John Thomas wasn't up to much, just like the film. Half-cock in fact. (VW)

MORTAL KOMBAT TRILOGY

Sony Playstation
GTI

The latest version of this one-on-one beat 'em up finds an array of new characters joining old favourites in a blood-thirsty fight fest. With over 20 special moves added, cooler graphics and higher speed, "Trilogy" really is "Mortal Kombat" with knobs on. (MJ)



THE ESSENTIAL MIX

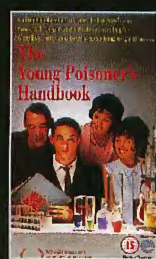
Radio One
Saturdays, 2am

"The Essential Mix" keeps the up the pressure this month with sets from The Playboys' Tim Jeffery on October 20 and Andrew Weatherall on the 27th. November kicks off with Carl Cox live at the Que Club in Birmingham on the 3rd and don't forget the Bedroom Bedlam "Essential Mix" session with comes courtesy of Redditch's Steve Bridger on November 10. Get those tapes rolling. (MJ)

YOUNG POISONER'S HANDBOOK

Directed by Benjamin Ross
Polygram/Electric

Loads of handy hints on how to administer arsenic to friends, family and work colleagues in this startling true tale. Nobody is safe from the antics of this would be chemist as he mixes potions with a strange almondy after-taste. Sharp, witty and totally compelling. Open wide now, it's time to take your medicine. (MJ)



PARTY ZONE

MTV

Fridays, 11pm

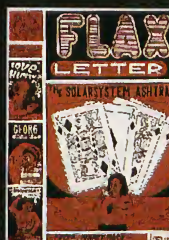
Still the only dance music show on TV which makes any attempt to represent the scene. This month's guests include The Reinforced Crew with a junglist session on October 18, Freakpower and Rockers Hi Fi feature the following week, with a Future Sound Of London special coming up on November 1. Also look out for Black Grape who will be co-hosting the show on November 8. (MJ)

FLAX LETTER

Techno comic

Fax: +45 3323 0972

Danish comic which points the finger of irony at raves, drugs, Nazis and mo' drugs. "The Solar System Ashtray" must have taken a few tabs for inspiration. "Sturmvoegel" lifts the lid on the how easy it is to turn ravers into right wing activists and "Pubic Hat" is just plain sick. Pretty cool in fact! (LC)

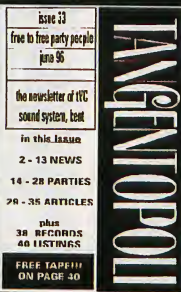


PATIENT - THE STORY OF A RARE ILLNESS

By Ben Watt

Viking

A remarkable and moving account of Everything But The Girl's Ben Watt in his battle with a near fatal illness. Despite the horror of several months spent in agony, what emerges is a testament to one man's courage and the ability of the human spirit to find solace and healing in the middle of despair. (VW)



TANGENTOPOLI

Free Party info Zine

Fax: 01227-764-838

Issue 33 of the tVc Sound System newsletter, this is the free information network in full effect. Free party reviews, great articles including an alcohol versus Ecstasy debate and masses of essential news items which are pretty unlikely

to ever reach the mass media. There are loads of record reviews and club listings too. An essential info zine. (MJ)

Please send all listings, books, videos, zines and games for review to Martin James at the usual Muzik address

FILM OF THE MONTH

WE'VE hardly had a peep out of the Scanners movie hotline this month, so your guess as to what's boss and what's not is probably as good as ours.

"Last Man Standing" could be the best film we've not seen. Set in 1930s Texas, it's a stormy prohibition tale where "a fifth of booze is more precious than life itself". Sounds like lunch with our editor. It stars Bruce Willis (who probably smirks, delivers some dry one-liners and

shoots loads of people) and cool banana, Christopher Walken (who is no doubt gets others to do his dirty work).

Or is the best film we've not seen "Breaking The Waves"? We're told it looks great and is about a woman who thinks she can rescue her husband, who is dying, by having it off with other blokes. Blimey.

There seem to be a lot of classics about too. The odd thing about films like these is you already know what happens. Kind of defeats the object, really. Having said that, "Wind In The Willows" Monty Python-style has to be

worth a look. Yup, the whole team do the 'talking toads who live in halls' thing. Thomas Hardy's "Jude The Obscure" gets the remix treatment and pops up as "Jude". Someone who has seen it said, "technically, the film is top-drawer", which usually means pretty crap. But it might not be.

Bearing in mind how substances can make some films such fun ("Toy Story" for example), Goofy has his very own feature for the first time in his illustrious 63-year career. "A Goofy Movie" also features his teenage son, Max. Huuun, kind of confirms the Mickey and Minnie Mouse divorce story. "Bucked teeth are no grounds for divorce," Mickey's lawyer told him. "Who said anything about bucked teeth?" he replied. "I said she was fucking Goofy." Normal service will be resumed next month.

Joseph King

MAN ABOUT THE HOUSE

Montel Jordan on his home entertainment

ON THE VIDEO

The last video I saw was "Pulp Fiction". I just watched it over and over, it's so cool. Me and my friends watch films and memorise all of the lines. We did the same with "Full Metal Jacket" and "Harlem Nights". I like comedies mostly, especially films like "Coming To America".



ON THE BOOKSHELF

I'm halfway through "Sleepers" by Lorenzo Carcaterra which is absolutely amazing. It's about these juveniles who get put in a detention centre where they get abused. It's a true story which makes the book more compelling.

ON THE PLAYSTATION

"NFC Gameday" every time. I'm a huge football fan even though my team, The Dallas Cowboys, suck at the moment. I also really like basketball, I follow The Lakers, so I like to play basketball games on the Playstation, too.

ON YOUR FEET

I'm bare foot at the moment but I normally wear Nikes. I've got a good relationship with them in the US so I get all their latest trainers. I've got the new Jordans and Air Max's even though they were really limited. Apparently they were sold out in a day over here!

Montel Jordan's album, 'More', is out now on Mercury. A single, 'Falling', is out on November 18

Get a life... Paranoia

NO I WOULDN'T CALL IT TECHNO



Bloke From Room is the name, weirdy-woo cartoons is the game. 'No I Wouldn't Call It Techno' is one of a series of cool comics from Bloke's pen and it's been raising smiles around the office since we featured it in Sofa Report back in our August issue. Read it and take a long hard look in the mirror

THIS SOUND WILL CHANGE YOU



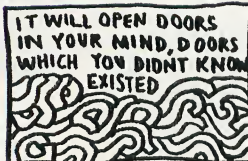
IT WILL CHANGE SOUND ITSELF



IT'LL CHANGE THE WAY YOU FEEL ABOUT YOUR OWN BODY



IT WILL OPEN DOORS IN YOUR MIND, DOORS WHICH YOU DIDN'T KNOW EXISTED



IN YOUR MIND, DOORS WHICH YOU DIDN'T KNOW EXISTED



ITS MADE WITH COMPUTERS WHICH ARE INCREDIBLY FUTURISTIC PIANOS



SOMETIMES YOU JUST FEEL LIKE AN ALIEN



YOU JUST WEREN'T MADE FOR THIS PLANET



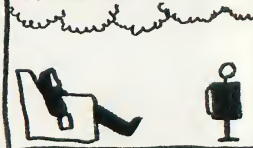
IT HELPS TO HAVE A PINT AND UNWIND



MAYBE A SPLIFF



WATCH SOME TELLY



THEN JUST CHILL IN YOUR BEDROOM



IT TAKES A SPECIAL GUY



SOMETIMES THREE



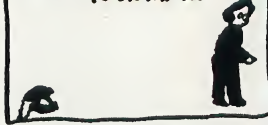
IT TAKES YEARS OF TAKING THE HEAVIEST ACID



YEARS OF LOOKING TOUGH IN DANCEHALLS



YEARS OF NOT RINGING YOUR MATES



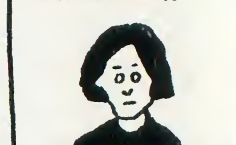
YOU'RE ALONE, YOU'RE OUT THERE, IT AINT EASY.



MUSIC IS NOT AN END



ITS A MEANS.....



YOU'VE GOT TO OPEN UP YOUR THIRD EYE, WHICH I RECKON IS SOMEWHERE IN YOUR TUMMY



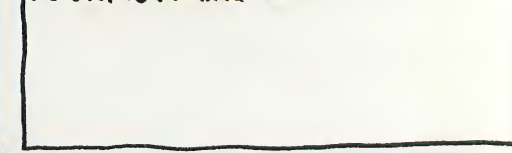
CHRIST THERES SO MUCH YOU HAVE TO LEARN, TO UNDERSTAND



NOTHING.



ITS JUST SO FUCKING DEEP.



SAINTS & SINNERS

DAVE HILL

So there we were at Hard Times, when we looked down to find the dancefloor swimming in water. But on the decks, Nuphonic's Dave Hill dispelled all our woes by playing Jackie Wilson's "Sweetest Feeling", prompting several revellers to take off their shoes and socks and dance barefoot. A top moment.



MC PARANOIA

Stranded at Oslo Airport thanks to British Airways, the Strictly Underground MC took over a deserted check-in gate, hooked up the tannoy system, made announcements asking for "Mike Hunt" and other similarly ridiculously named fictional passengers, and had the place in stitches with his amazing Jim Carey impersonation. "Is that fish I smell...?"



GILLES PETERSON

Unsure about the security at a certain London club, the Talkin Loud guru hid his weed stash in his sock. But Peterson couldn't find it when he got inside the club and was last seen hopping through the crowd with one shoe off, asking total strangers if they had seen a small plastic bag anywhere.



RICHARD BROWN OF SOMA

You should have seen his antics at the wedding of Slam's Orde Meikle. First he fell out of a tree. Then he fell into Loch Lomond after doing somersaults on the beach. And his impersonation of The Swamp Thing squelching down a hotel corridor at 6am was like something out of "A Clockwork Orange".



BILLY NASTY

Who locked himself out of the DJ booth at Carl Cox's Ultimate Base night. Nasty went to the toilet while on the mix, completely forgetting that the door to the booth locks when you leave. Returning, he then had to climb through the little hatch at the front and right over the decks... looking very flustered.



AN UNKNOWN TAXI DRIVER

Turning up in Newcastle for a DJ slot, Dorado's Ross Allen climbed into a taxi and told the driver to take him to the club he was booked to play. Three hours later, they still couldn't find it. Allen had no contacts or hotel arranged and wasn't flying home until the morning... so the cabbie put him up for the night!



JOHN AQUAVIVA

Playing in Oslo, Richie Hawtin's partner shocked us all by walking into a curry house and asking for "the very strongest curry you can possibly make". Which he promptly scoffed without even breaking into a sweat. "I like my body to tingle for at least two hours after I've had a curry," he declared. Wouldn't like to be your starfish, mate!



REZERECTION

No problems with their recent mega-nutty outdoor bash. A rocking night was had by all. Except poor Blake Baxter and Kevin Saunderson, that is. They were forced to DJ with pieces of paper as slip mats because the Rezerrection organisers had forgotten to lay out proper ones.



DAVE MORALES

The great man was on his mobile phone at an Italian airport when he reached the security check. So he paused the conversation, stuck the mobile through the security X-Ray without turning it off, picked it up at the other end and carried on talking as if nothing had happened. Cool!



RHODESY FROM 2 BAD MICE

The hardcore comeback kings were spinning at The Chill Pill in Welwyn Garden City when Rhodesy saw a guy in the crowd beating up his girlfriend. Without even flinching, he leapt from the decks, dived into the audience, knocked the trouble-maker out cold and got straight back into the booth to keep DJing.



YOU HAVE TO KNOW ABOUT THE HISTORY OF SPATIAL SOUND



ELECTRO.....



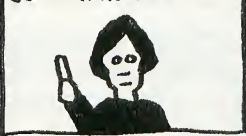
AVANT-GARDE, DUB, JAZZ, GERMAN, EXOTICA



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EVEN THEN YOU CAN'T BE COMPLACENT



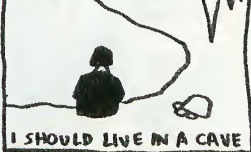
CHRIST, LOOK AT JUNGLE - FANTASTICALLY COMPLEX DRUM PATTERNS OUT OF THE BLUE



SOMETIMES I THINK

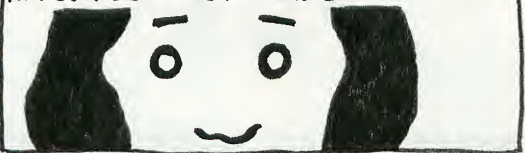


WHO AM I?

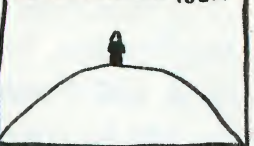


I SHOULD LIVE IN A CAVE

AND JUST LISTEN TO MY OWN ECHO



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QUIVVER - TWIST & SHOUT
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CANDI STATION - U GOT THE LOVE
HARDFLOOR - EXPERIENCE EP
PLAYTIME TOONS - THE SHAKER SONG
LATOUR - BLUE (hermes trance mix)
CHEMICAL BROTHERS - LOOPS OF FURV
WHOLE CAJUAL BACK CATALOGUE
HYSTERIX - TALK TO ME (sasha mix)
BELTRAM - ENERGY FLASH
JAM & SPOON - STELLA
FUGGIES - KILLING ME SOFTLY
MASSIVE ATTACK - UNFINISHED SYMPH
M PEOPLE - HOW CAN I LOVE U MORE
ROB OWNES - I'LL BE YOUR FRIEND
FRANKIE KNUCKLES - TEARS
DE'LAY - HIDEAWAY (deep dish mixes)
WHOLE RELIEF BACK CATALOGUE
ORBITAL - BELFAST
ORBITAL - CHIME & REMIXES
LAST RHYTHM - LAST RHYTHM
J TONKA - PHEEL PH-UNKY EP
UNDERWORLD - BORN SLIPPI
CECE ROGERS - SOMEDAY
WINX - HIGHER STATE & REMIXES
STONE ROSES - FOOLS GOLD
BIZZARRE INC - PLAYING WITH KNIVES
JOE SMOOTH - PROMISED LAND
RHYTHM IS RHYTHM - STRIGS OF LIFE
FPI PROJECT - EVERYBODY
DSK - WHAT WOULD WE DO?
GAT DECOR - PASSION
K KLASS - RHYTHM IS A MYSTERY
SL2-DJ'S - TAKE CONTROL
MOBY - GO!
SABRES OF PARADISE - SMOKEBELCH 2
WHOLE TRAX BACK CATALOGUE
RON TRENT - ALTERED STATES
GUY CALLED GERALD - VOOODOO RAY
DAVE CLARKE - RED SERIES
PHUTURE - ACID TRAX
AGE OF LOVE - AGE OF LOVE
(stella remix)

WHOLE CUTTING BACK CATALOGUE
BASSHEADS - ANYBODY OUT THERE?
HAM & SPOON - FOLLOW ME
LIL' LOUISE - FRENCH KISS
SUENO LATINO - SUENO LATINO
SLAM - ETERNA
ORB - PULSATING BRAIN
INNER CITY - PENNIES FROM HEAVEN
LIONROCK - PACKET OF PEACE
GLAM - HELL'S PARTY
HASHIM - AL NAYFISH
YOUNG MC-KNOW HOW
DISCO EVANGELISTS - DE NIRO
LEFTFIELD - NOT FORGOTTEN
WHOLE RED PLANET BACK CATALOGUE
DAN HARTMAN - RELIGHT MY FIRE
MANTRONIX - KING OF THE BEATS
LFO - LFO
BOB STATE - PACIFIC STATE
KARIYA - LET ME LOVE YOU 4 THE NIGHT
LIQUID - SWEET HARMONY
DJ HONDA & CLARKE KENT
STERLING VOID - IT'S ALRIGHT
PRODIGY - MOST TITLES
SUBLIMINAL CUTS - LE VOIE LE SOLIEIL
JUNIOR BOYS OWN MOST TITLES
ALISON LIMERICK - WHERE LOVE LIES
HARDKISS & B.T. IN STOCK
F SOUND OF L'DON - METROPOLIS
HOOJ CHOONS BACK CATALOGUE
SOMA BACK CATALOGUE
SULTANA - TE AMO (digweed mix)
X PRESS 2/JUDY CHEEKS VOCAL
STEINSKI/MASS MEDIA - LESSONS 123
SOMA - BACK CATALOGUE
HAPPY MONDAYS - DEADSTOCK MIX
RHYTHM INVENTION - CHRONOCLASM
VIRTUALISMO - MISMOPLASTICO
MOTHER - ALL FUNKED UP remixes x2
PRIMAL SCREAM - LOADED
EMPIRION - NARCOTIC INFLUENCE
ALL ACCAPPELLA LP's
MOVIN' MELODIES BACK CATALOGUE
NATURAL BORN GROOVES ALL TRACKS
BUMP - HOUSE STOMPIN'
DJ-ICEE MOST TITLES

CLS - CAN U FEEL IT
REESE PROJECT - DIRECT ME (sasha mix)
KING BEE - BACK BY DOPE DEMAND
N JOI - ANTHEM
SEDUCTION - YOUR MY ONE & ONLY
CORINA - LOVING YOU LIKE CRAZY
DENIZE LOPEZ - DON'T YOU WANNA BE
WINX/PUBLIC ENEMY VOCAL
PETER LAZONBY - SACRED CYCLES
SADE - SURRENDER YOUR LOVE
(remixes)
TRIBAL MOS TITLES
AFRIKA BAMBATTAT - PLANET ROCK
CYBERTON - CLEAR
LAURENT X - MACHINES EP
EMF - THEY'RE HERE (dream mix)
SHAWN CHRISTOPHER - SLEEPLESS
RENEGADE SOUNDWAVE - PHANTOM
BRAND NEW HEAVIES - BACK TO LOVE
M1 - FEEL THE DRUMS
NEON - DON'T MESS WITH THE BEAT
RAMIREZ - MUZIKA TREMENDA
GWEN MCRAE - ALL THIS LOVE
DIREKT - TWO FATT GUITARRS x2
LIL' LOUIS - BLACKOUT
DEE PATTEN - WHO'S THE BADMAN
BREAK OF DAWN - RHYTHM on the 1
MODEL 600 - THE CHASE
STRINGS OF LIFE (ambient mix)
VOICES OF AFRICA - HOOMBA HOOI
JESUS LOVES YOU - GENERATIONS
MORY KANTE - YEKE YEKE
TITO PUENTE - RAN KAN KAN
TITO PUENTE - OYE COMO VA (remix)
MR FINGERS - WASHING MACHINE
ARMAND VAN HELDEN - MOST TITLES
NIGHTWRITERS - LET THE MUSIC USE
SHADES OF RHYTHMS - SOUND OF EDEN
MICHAEL JACKSON - ALL TITLES
DELIGHT - WILD TIMES (mayday mix)
JAM & SPOON - FOLLOW ME
DAJAE - DAY BY DAY (sneak mixes)
TODD TERRY - JUMPIN'
CONGRESS - 40 MILES
ESCRIMA - TRAIN OF THOUGHT
FUNK MACHINE - GET THIS PARTY



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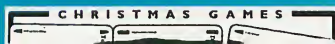
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Residents end of month **'Club Decor Re-Launch'** Party

12.10.96

19.10.96

26.10.96

Daniele Davoli, Ian Ossia, Anthony Pappa, Parks & Wilson,

Nick Norman, Joseph, Ashley Cooper, Richie Long, Brid, Jason 'Smokin' Bird

Ashley Beedle, Nick Norman, Daz Norman, Brid

Chris Anslow, Ashley Cooper, Richie Long, Joseph

Please include dates, times, prices, venue phone number and address.
New listings must be faxed to us each month.

WEDNESDAY OCTOBER 9 – TUESDAY NOVEMBER 12

listings compiled by Rachel Newsome

Muzik's essential club guide

insomnia

THE DEADLINE FOR NEXT MONTH (November 13-December 10) IS WEDNESDAY OCTOBER 16

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100



DIRECT DRIVE (the next five)

- 2 THE BIG BEAT BOUTIQUE, Brighton (October 11)
- 3 JABEZ, Southampton (October 18)
- 4 IT'S OBVIOUS, Leeds (October 25)
- 5 PORK, Hull (October 31)
- 6 PROCREATION, Birmingham (November 9)

CLUB OF THE MONTH

READING: SLUMP

The Alleycat Live on Sundays Tel: 01734-464-047 1-7pm

Phil Perry (October 13), Stripe (27) and Andrew Weatherall (November 10)

ANDREW Weatherall described it as just like DJing in your own front room. There are board-games and beanbags, cheese toasties and chocolate fudge cake, parachute wall hangings and graffiti backdrops. And, of course, there's the music. Downtempo, dubby and deep, the line-up here has a high chill factor, featuring the likes of Rad Rice, Lol Hammond, Alex Knight, Full Moon Scientist, Spooky and Andrea Parker.

"Slump is basically a mixture of dressed-up people who've been clubbing, students who bring their homework in, and a few old people who seem to be attracted to the board-games, though I don't know why," explains promoter and resident DJ, Mat Carter. Setting up Slump a year ago alongside Nick Rayner, Debbie and Helen, the first event featured Stripe from Checkpoint Charlie. Then at a different venue, it cost £1.50 to get in and the 30 people who turned up packed the place. Since then, Slump (so called for obvious reasons) has become something of Sunday afternoon cult Reading.

"People ask why we don't dance here," continues Mat. "But Slump is just a chance for people to chill out to quality music. I remember when Weatherall came down, he felt so comfortable, he took his shoes off and was just wearing socks. That was the first time I heard The Fugees, but he was also playing The Beatles, The Stones and loads of weird psychedelic stuff. Even when Mixmaster Morris came and played a fairly hard set, people loved it, but they were still only rocking in their chairs!"

You better like it or (s)lump it.



THIRST AID



The tap sign signifies clubs where free cold drinking water is always available. For further details, telephone Muzik on: 0171-261-5993.

The following clubs and venues all support Muzik's Thirst Aid campaign:

BRUNEL ROOMS (Swindon)
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CLUB LOCO (Bristol)
COMPLEX (London)
CREAM (Liverpool)
THE END (London)
ESCAPE CLUB (Brighton)
GLOW (Pitsea)
GOLDEN (Manchester)
HACIENDA (Manchester)
HAYWIRE (Leeds)
LAKOTA (Bristol)
NAUGHTY BUT NICE (Hereford)
NICE (Newcastle)
PELICAN (Aberdeen)
RIPE (Mansfield)
RISE (Sheffield)
SHICKER (St Annes)
SHINDIG (Newcastle)
SPICE (Liverpool)
TEMPLE OF SOUND (Dublin)
VOODOO (Liverpool)
WILDLIFE (Perth)
WOBBLE (Birmingham)
ZAP (Brighton)

ABERDEEN: **EXODUS**, Schoolhill, AB1. 01224-640-805. SWEET (10-2am. £5/£3) on Fridays. With Alan Nicholls and Maggie McKeown. L'AKIMBO (10-2am. £5/£3) on Saturdays. Simon J and Jonathon J.

BEDFORD: RIVIERA LIGHTS, St Peters St. 01908-673-117. LICK IT! one-off (9-3am. £12/10). Mrs Woods, Dave Randall, Julian James and Magic Alec (October 26).

SPICE CLUB, ENIGMA, 01234-326-232. SLAG one-off Friday 9-2am. £8/£6. With Mark Jarman and Owen Owens.

BELFAST: THE ART COLLEGE. CHOICE monthly Saturdays (9-late. Info 01232-776-084). Alan Ferris and Keith Connolly are joined by techno-bohos, Darren Price and Pump Panel live (October 12).

QUBSU, SHINE on Fridays (9-1.30am. £5. 08 012-3232-4803). Residents Alan Simms and Clive Moore are joined by Angel Moraes and Depth Charge to celebrate their First Birthday Bash (October 11). Residents (18), DJ Vibe (25), Derrick Carter and Luke Solomon (November 1) and Nelson Rosado (8).

BIRMINGHAM: **THE QUE CLUB**, Corporation Street. **ATOMIC JAM** (9-6am. £11.50. 0121-212-0550) on monthly Saturdays. Oliver Bonzio, DJ Skull, Mike Dearborn, Kemistry and Storm, Richard Fearless and The Cosmic Cooler (October 12). **PROCREATION** (10-6am. £10) on Fridays. Orde Meikle (Slam), Jedi Knights, The Horn (live), Huggy, Simon DK (DIY), Hot Foot, Peshay and Dr Wicked feel the funk (Starts November 9).

THE STEERING WHEEL, Wrottesley Street, Chinatown. 0121-454-9560. SLAG (9.30-5am. £7/£6) on Fridays. Jon Hollis, Colin

Dread, Simon Baker and Lisa Lashes (October 11), John Turnbull, Pete Gooding and Dust (18), Mark Jarman, Lisa Lashes, Andy Farley and Chad Lewis (25), Pete Russell, Owen Owens and Doc Savage all night long (November 1) and Simon Baker and Chad Lewis (8). **FUN/FUNGLE/JUNK** (9.30-late. £10/£8) on Saturdays. Mark Jarman, Ollie and Bowen (October 12), Danny Rampling and Danny Technici (19), Tom & Jerry Bouthier, Paul Chiswick and The Psychonauts (26), Muzik Party night with Jon Pleased Wimmin and Steve Lawler (November 2) and John Kelly and Paul Chiswick (9).

THE VENUE, Branston Street, Hockley. 0121-233-0339. **WOBBLE** (11-7am. £10/£9/£7) on Saturdays With Angel Moraes (October 12), Claudio Cocoluto and Elliot Eastwick (19), Norman Jay and Fabio (26), Angel (November 2), Dave Clarke join residents Phil Gifford, Si Long, the Lovely Helen and Matt Skinner (9).

BLACKPOOL: **PALATINE BUILDINGS**, Central Promenade. 01253-292-335. **FEDERATION** on Saturdays. Rick Bonetti and Lance Harker are joined by Paul Harris (October 12), Marshall (19), Miss Money Penny's night with John "00" Fleming (26), Matt "Jam" Lamont (November 2) and Phil Morley (8).

BOURNEMOUTH: **INTERNATIONAL CENTRE**, 52, Old Christchurch Rd. 01202-317277. **BUMP 'N' HUSTLE** one-off (£9/7). Fourth Birthday Party with CJ Mackintosh, Bob Masters, Ashley Beedle, Kevin Beadle, Forces Of Nature with PAs by Michael Procter, Future Force and H2O featuring Billie (October 26).

THE GARDENING CLUB, 142 Holdenhurst Road. 01202-551-802. **NATURE'S GARDEN** (9-1am. £5) on Fridays. Forces Of Nature reside.

BRADFORD: **PLANET VENUS**, 245 Sunbridge Road. 01535-669-653. **ENTROPIC NIGHTS** (9-3am. £3) on the last Saturday of every month. With

residents Hoo?, Darius and Jam. **BRIGHTON:** **THE CONCORDE**, Madeira Drive. 01273-205-874. **THE BIG BEAT BOUTIQUE** (10-2am. £5) on Fridays. The Chemical Brothers, Fatboy Slim and Midfield General (October 11). **VIBEZ EXPRESS** (10-2am. £5/£4) on Saturdays. With Patrick Forge (12 October), 4 Hero (26), Mr Scruff and Chubby Grooves (9 November).

THE JAZZ PLACE, 01273-694-669. **THE WIG** (10-2am. £3/2) on Wednesdays. With special guest Ross Allen (October 16) joining resident Robert Luis.

THE ENIGMA, 10 Ship Street. 01273-328-439. **SHOW IMPROVE** (10-2am. £3/£2.50) monthly Thursdays. The mighty Mindbomb Versus. Manchester's finest Jeep Beat Collective. **MUFFLEWUFFLE** (10-2am. £4/£3) on Fridays. Skunk, Allan and Sporrán do their funky thang.

THE ESCAPE, Marine Parade. 01273-606-906. **CLUB FOOT** (10-late. £6/5) on Fridays. Paul Daley and Nick Rapacioli (October 11th), Jon Aquaviva (18), Judge Jules (25), Derrick May (November 1), David Holmes (8). **KINKY CASINO** (10-late. £7/£6) on Saturdays. Pete Hatwood, Paul Clarke and Marcus Sanderson are joined by John Kelly (October 12), Phil Gifford (19), Pete Heller (26), DJ Digit (San Francisco) (November 2) and Sister Bliss (8).

THE ZAP, 191 Kings Road Arches. 01273-887-878. **LEGENDS OF THE DARK BLACK** (10-3am) on Wednesdays. LTJ Bukem and MC Conrad (October 16), Randall and DJ Hype (23), Grooverider and Peshay (November 6).

BUSTIN' LOOSE (10-2am. £4/£3) on Thursdays. Socialist eclectica with Damian Harris and Bob Bamra plus Norman Jay (October 10) and Patrick Forge (17). **SOUTH** (10.30-5am) on Fridays. Eric Powell resides here with Ariel and Dave Randall (October 11), John "00" Fleming (18), and Danny Rampling (25). **THE PUSSYCAT CLUB** (10.30-3.30am. £8/£6) on Saturdays. Choocho (Cleveland) (October 12) and Chris Coco (26).

BRISTOL: **CLUB LOCO**, Hepburn Road, Stokes Croft. 0117-

942-6208. **SHIMMY** (10-2am. £5/£4) on Wednesdays. Leon Alexander and Stuart. **TEKNOSISI** (10-6am. £6.50/£6) monthly Saturdays. With Mark Allen (Return To The Source), Seb, Tim Mossford, Bill Heenan and Tokyo Sex Whale with some blubbery drum 'n' bass (October 26).

NEW TRINITY COMMUNITY CENTRE, Trinity Road. **RESI-DANCE** one-off (9.30-6am. £9/£8). Deck terrorists for the night are Andrew Weatherall, Billy Nasty, Dave Angel and Tokyo Sex Whale (Saturday October 26).

LAKOTA, 6 Upper York Street. **TEMPTATION** (10-late) on Fridays. Residents Jody, Ian Wilkie and Leon Alexander, plus Mrs Woods, Eddie Richards and Mark Shimmings (October 11), Gayle San and Fluke live 'til 7am (18) and Timo Maas, M-Zone and Ege Bam Yasi live (25). **SATURDAYS** (10-6am. £10/£8). With residents Grayson Shipley and Ivor Wilson plus Lisa Loud and Ian Ossia (October 12), Gordon Kaye, Al MacKenzie and Craig Campbell (19), Gatecrasher Night with TWA, Daniele Davoli and Jon Da Silva (26). **DIVINE** (9.30-3am. £5/£4 with a red ribbon!) AIDS benefit with Jeremy Healy, Tony De Vit and John Kelly. (October 16)

THE THEKLA, East Mud Dock. **FOUNDATION** (9.30-4am. £7/£6) monthly Thursdays. Tall Paul Newman, Tim Harley and Mart Smart for their House party (October 10). **BAZZOKA** (10.30-2.30am. £6/£5) monthly Fridays. John Stapleton and Steve Earl drop bombs with Skint star Norman Cook (October 25).

CLUB LEO 28, St Nicolas Street. **REVOLUTION** (9.30-3am. £7) on Saturdays. Nick Warren and Maurice are joined by Allister Whitehead and Tony Clarke (October 11), Rocky & Diesel (18). **BURNLEY:** **CLUB XPO**, Red Lion St. 01282-422-050. **JAMBARU** (9-late. £10/£8) on Saturdays Al McKenzie (October 12), Jeremy Healy, Buckley and percussion by Mav (19), and Up Yer Ronson Ibiza Reunion with Alex Pand Brandon Block on the decks.

CHESTER: **BLIMPERS**, City Road. **SWEET** (9.30-2am. £7/£6) on Fridays. Phil Gifford and The Lovely Helen (October 11), Angel (18) and Phil Cooper and K Klass (26). **CHESTERFIELD:** **THE POD**, Lordsmill Street. 0114-427-26236. **DECADENCE** (10-late. £4) on Fridays. With DJs Paul Revere, Dave Lacey and SC Bradley. **CORNWALL:** **THE LIZZIE**, Penture, Newquay. 01637-875-096. **ABSOLUTELY LOVE THE NOISE** (9-1am. £7/£5) one-off. Natural Rhythm resident DJs plus Kelvin Andrews (November 2). **COVENTRY:** **WARWICK UNIVERSITY STUDENTS UNION**, CV4. 01203-417-220. **CULTURE**. The Perfecto Tour comes to town with Paul Oakenfold, Quiver, Man With No Name and Jumpin Jack Frost (October 11), Fabi Paras (19), Sister Bliss (26), Carl Cox and the Cream/Ultimate World Tour (November 8). **MOJO** (9-1am. £3) on Thursdays. Cup of Tea Records Party with Spaceways (October 10), Norman Jay (24), Snowboy (November 7).

DOG AND TRUMPET, Hartford Street. 01203-221-678. **DIFFUSION ROOM** (9-1am) on Thursdays. With residents Jay Holder and Addiction playing future funk and freestyle drum 'n' bass.

FAR Gosford Street, CD1. 01203-559-009. **THE FOUNDRY** on Saturdays (£10/8. 9-2am). Features Rocky & Diesel, alongside Huggy (October 12), Harvey (19), Kerri Chandler (26).

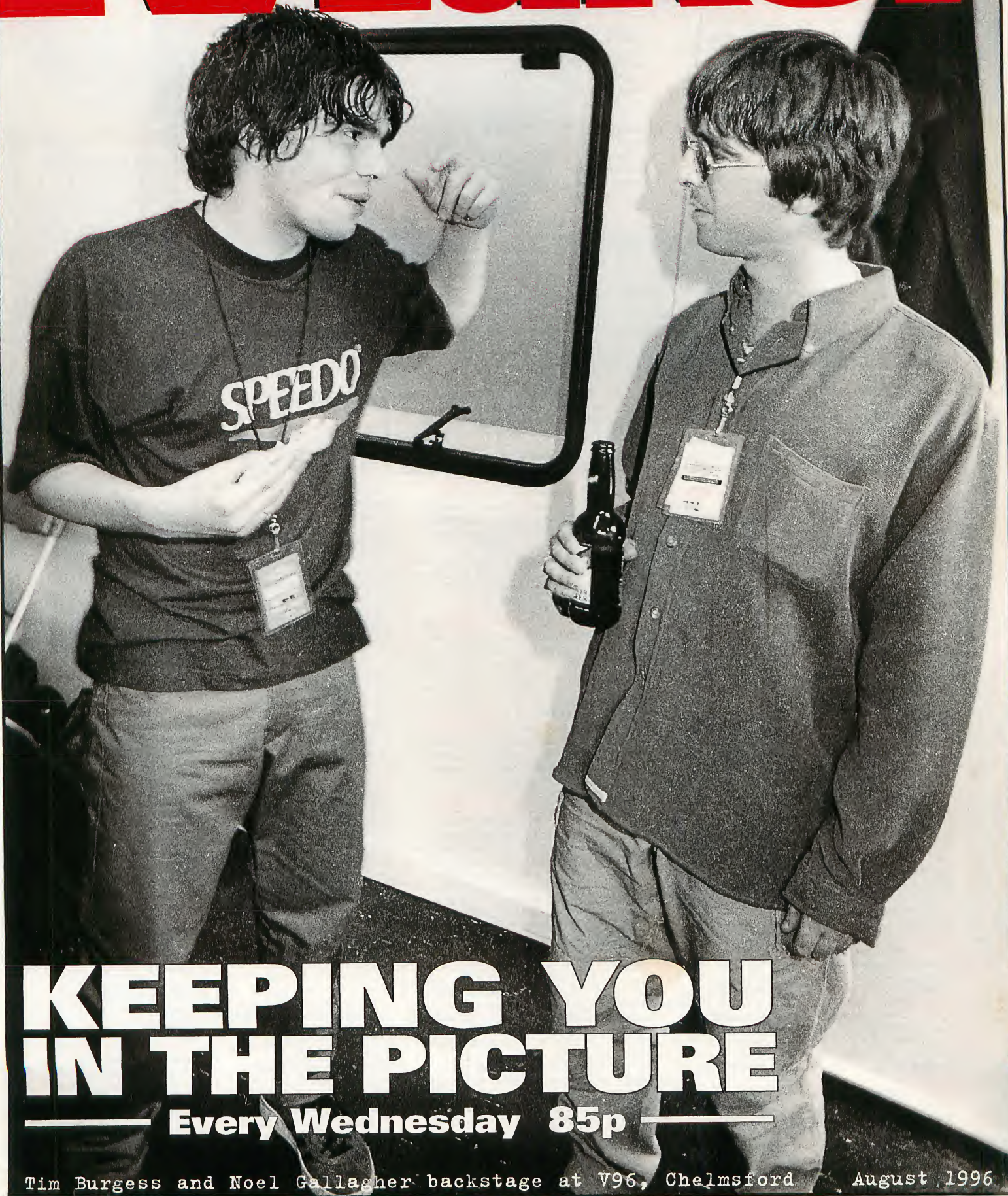
DERBY: **THE COUNTRY CLUB**, The Pavilion, Wardon Hill, Evershot. 01935-83443. **MAD COWS AND ENGLISHMEN** on Saturdays (9-2am). Local yokels and big name DJ's flock to this new club. Be there!

ONE, 1 Willow Row. 01332-202-048. **FAME** (10-late) on Thursdays. Uplifting house from Ian Ossia (October 10), Mark Luvdud and Paul Harris (17), Phil Gifford and The Lovely Helen (24), Jeremy Healy (31). **MAN/WOMAN** (10-late) on Saturdays. Jon Da Silva and Kelvin Andrews (October 12), Danny Rampling and Brett & Maisy (19), Miss Money Pennies Tour (26).

Jon and his Pleased Wimmin



Melody **Maker**

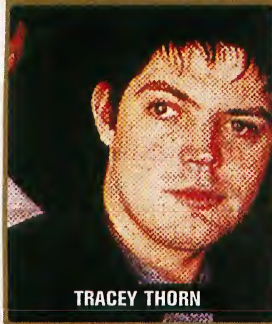


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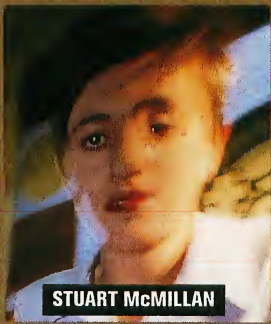
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Tim Burgess and Noel Gallagher backstage at V96, Chelmsford August 1996

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TRACEY THORN



STUART McMILLAN

STEALTH (9-3am. £6) on the second Thursday of the month. Vadim, Squarepusher, Coldcut and Funki Porcini are Ninjelligent (October 10). **PRODIGY OF DUB** (10-3am. £5/£4) on the first Thursday of the month. With the Abi Shanit mighty dub sound system (November 8). **FREE RADICALS** (10-5am. £8/£6 conc) second Friday of the month with Kevin Beadle and Darren Watts (Clean Up), Pressure Drop, Ross Allen, Patrick Forge and Ali B (October 11, November 8). **LONDON XPRESS** (10-5am. £8/£6) on the third Friday of the month. Featuring The Ballistic Brothers (Beedle, Hill, Rocky & Diesel), Ross Allen, Ben Wilcox and Jools Butterfield (October 18). **THE MAGIC BUS** (10-5am. £8/£6) on the fourth Friday of the month. With Eddie Pillar, Ali B and the Mash Bros (October 25). **BLOODSUGAR** (10-5am. £8/£6) on the first Friday of the month. Lord Weatherall reigns

alongside Alex Knight and special guests (November 1). **DUSTED** (10-5am. £8) second Saturday of the month. Mo' Wax present James Lavelle, The Psychonauts and DJ Aura plus guests (October 12). **ATHLETICO** (10-5am. £10) third Saturday of the month. Alex Sparrow, Kirstie McAra and Simon Fathead play breaks 'n' bleeps (October 18). **FAR EAST** (10-5am. £8) fourth Saturday of the month. Gilles Peterson, Ben Wilcox and guests take off into abstract flight (October 25). **LIFT** (10-5am. £8/£6) first Saturday of the month. With the good Dr Bob Jones and Damon Havlin (November 2). **METALHEADZ** (7-12pm. £8/£4 mem.) on Sundays. Goldie is joined by Fabio, Grooverider, Kemi & Storm, Doc Scott and Randall on rotation with Cleveland Watkiss on the mic. **VILLA STEPHANO**, 227 High Holborn WC2. 0171-831-7318.

BOOMERANG (10-3am. £5/£3) on Wednesdays Kemistry & Storm and Mad Ash.

THE BRIX, Brixton Hill. 0181-960-9899. **LETS GO BACK TO CHURCH** (10-late) second Friday of the month with The Alabama 3 (October 11, November 8). **INDULGE** (11-6am. £7. Info 0171-923-4444) last Friday of the month. Deep underground house with Brendan Downing and Tim Webster plus special guests (October 25).

THE CLINIC, 13 Gerrard Street.

MUKATSUKU (10-4am. £4/£3) on alternate Tuesdays. Mikkel Togsver, Nik Weston and Marlon Celestine (October 8, 22).

MACHINE (9-3am. £5/£3. Info 0956-252-625) on alternate Tuesdays. More than just techno with Dego (4 Hero) and Derrick Thompson (Detroit) (October 15, 29). **THE SAUCE** (9-3am. £4/£3) on Wednesdays. Paul Allen and Rob Da Bank. Just be there. **STONED MONKEY** (10-4am. £5) on Saturdays. Hip drum 'n' trip beats from Dom Servini and JP (Kool FM) (October 12). **BEATS INFERNO** (10-4am. £6/£5) monthly Saturdays. Matt Silver, Man Like Toby, Tim Punter and Andy Forbes spin for some blazing breakbeatniks (October 26).

CLOUD 9. TAKE NO PRISONERS (10-late. £6. Info 0171-701-7113) monthly Thursdays. Member's party with Colin Dale and Keith Fielder (October 31). **STRAWBERRY SUNDAY** (10-8am. £10/£7. Info 0171-735-5590) on Saturdays. With Ada James, Sharon & Tracy, Luis Paris, Drew and Peter Haslem.

CLUB 414, Coldharbour Lane SW9. 0181-881-1036. (10-6am. £7/£5/£4) on Saturdays. With Beamish, Oberon, Gizelle and

Melomaniac (October 19).

CLUB UK, Buckhold Road SW 18. 0181-877-0110. **UNITED KINGDOM** (10-6am. £12/£10) on Saturdays. Cleveland City, Biko, Fabio Paras, Junior Perez and Uncut Records (October 12), Mark Luvdub, Laurence Nelson, Fabio Paras and Jac Party (19) Miss Barbie, Terry Farley, Kelvin Andrews, Si Long and Presto's party (26).

WOODY'S, 41-43 Woodfield Road. 0402-349-208. **CODE RED** (10-late. £6/£4) on the third Friday of the month. Residents Ziad and Aftershock (October 18).

THE COLOSSEUM, 1 Nine Elms Lane. 0171-582-0300. **ABSOLUTE** (10-6am. £10/£8/£5) on Fridays. Paul Edge, Scan X live, John Cantouris and Cert. 18 (October 11), Matt Simons, Ibi & Colburn, Technofunk and Rob Lawrence (18) and David Holmes, Frankie D and Ian Wilkie (25). **THE SATELLITE CLUB** (10-6am. £12/£10/£8) on Saturdays. Craig Dimech, Andy Morris and Pat Hurley reside with Daisy & Havoc (October 12), Nancy Noise (19), Residents (26).

THE ROCKET, 166-220 Holloway Road N7. **COMMERCIAL BREAK** (9-3am. £8.50/£6.50) on monthly Fridays. Plugged liveness from The Sneaker Pimps, Funki Porcini, The Mellowtrons, James Hardway and deck skills from Pork and Chantal (Warp).

THE COMPLEX, 1-5 Parkfield Street. 0171-428-9797. **VOYAGER** (10-late. £10/£8 (NUS)) on Fridays with SOUR, Daz Saund and Matt Tangent (October 11), The Do It Soundsystem, Jeff Mills, Billy Nasty and Nick Warren (18) and Smokescreen, Tanith, Gayle San and Dave Angel (25).

THE CROSS Goods Yard. **SCREAM** (10-late) on Thursdays with Peshay and Andy C (October 10), Jumpin' Jack Frost and Ray Keith (17) and Goldie, Dr S Gachet and DJ Lee (24). **PRIVATE** (10-late) on second Fridays. Craig Jensen, DJ Sonique and Doctor Marresse (October 11). **A FUNKY NEW GENERATION** (10-late) on third Fridays. Breeze, Steve Butler and Richard Frost. **MILK 'N' 2 SUGARS** (10-6am. £10/£8) on fourth Fridays with Jon Marsh, Enzo, Nic Loveur and Tarun (October 25). **GATECRASHER** (10-late) on second Saturdays. John Kelly, Guy Ormadel and Scott Bond. **RENAISSANCE** (10-late) on third Saturdays. Danny Rampling, Ian Ossia and Nigel Dawson.

L'AMOUR (10-late) on fourth Saturdays. Craig Jensen, Miss Barbie and Andrew Galea. **THE BIG PICTURE** (10-late) on Sundays. Rob Aceston, Kid Batchelor and Linden C.

THE END, 18 West Central Street. 0171-419-9199. **FLAVOUR** (10-6am. £11/£9) on Fridays with resident Mr C, Dimitri (Amsterdam) and Unique (October 11) and John Aquiviva, Rocky & Diesel, Layo and Murf (18).

THE CROSSBAR, 257 Pentonville Road. **FREESTYLE** (9-3am. Info 0171-267-7777) on monthly Thursdays. Mimi and Ben Willmott play "watchya like" alongside Derek Dahlarge (October 10).

THE FRIDGE Town Hall Parade SW 2. 0171-326-5100. **RETURN TO THE SOURCE** (10-late. £8) on monthly Saturdays. Tsyoshi Suzuki, Mark Allen, Luchie, Squid and Chrisbo (October 11). **SCIENCE FICTION** (10-late. £7) monthly Fridays. Sid Shanti and Han Solo with Hallucinogen live (October 25).



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E.P.	Nail	CMC 94	November

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I think of you (remixed by Derrick Carter/Herbert/Nail/Heaven & Earth with selected guests)	Rednail +1	CMC 99
Awoke E.P.	CMC 97	

Date	Destination	
FRI 01 Nov	Shine—Queen's University	Belfast
SAT 02 Nov	Temple of Sound	Dublin
MON 04 Nov	Cambridge University	Cambridge
WED 06 Nov	Bar Rhumba	London
FRI 08 Nov	Depot 29	Belgium
SAT 09 Nov	Cream	Liverpool
THU 14 Nov	JackAttack—Thekla	Bristol
FRI 15 Nov	Pure	Edinburgh
SAT 16 Nov	Sub Club	Glasgow
THU 21 Nov	Deluxe	Nottingham
FRI 22 Nov	The End	London
SAT 23 Nov	Back to Basics	Leeds
SAT 23 Nov	Shindig	Newcastle
FRI 29 Nov	Paradiso	Amsterdam
SAT 30 Nov	Republic	Sheffield
FRI 06 Dec	Bugged Out—Sankeys Soap	Manchester
SAT 07 Dec	Cut the Crap—The Foundry	Coventry

GURNER OF THE MONTH

As spotted at Golden Hill Fortress, Isle Of Wight



THE PARADISE BAR, 460, New Cross Road. FUSE Fridays (8-2am. £5/£4 NUS). Lloyd Wakeman and Winston Devine are blissed-out with Simeon (UK) (October 25).

THE GARDENING CLUB, Covent Garden. 0171-379-4793. THE PINCH (10-2.30am. £5) on Tuesdays. Violent Drum DJs (October 8), Fabio Paras (15), Billy Nasty (22) and Halal Sachs (29). CLUB FOR LIFE (10.30-8am. £13/£11) on Saturdays. Laurence Nelson and Brandon Block are joined by Graham Gold, Phil Gifford and Danny Keith (October 12), Jeremy Healy, Jon Pleased and Phil Mison for a special fourth birthday party (19) and Phil Perry (26).

HEAVEN, The Arches, off Villiers Street. MEGATRIPODIS (9-3am. £7/£5) on Thursdays. Altered States Soundsystem (October 10), Goddess Night (17) and The Last Megatripolis ever! (24).

CLUB 9, Young Street W8. IT'S ON (10-late. 0181-981-2738) on monthly Fridays Anything goes disco and breakbeat carnage.

JAZZ BISTRO, 340 Farringdon Street. STERLING (9.30-2.30am. £1. 0956-109-162) on Mondays. Rob Wood, Michael Morley, Matt Munday and Antony Bebbawi spin jazz, jungle and deep house.

JAZZ CAFE. 0171-916-6060. SOUL POWER (11-2am. £5/£3) on Fridays. Fitzroy hosts alongside DJ Indigo (October 11), Lloyd Daddybug (25), Uncle Charles (November 8). MESSIN' AROUND (11-2am. £7/£5) on Saturdays. DJ Sylvester (October 12).

LABRYNTH 12, Dalston Lane. 0171-247-0789. (11-6am. £10/£8/£5 NUS) on Saturdays. Hardcore through to drum 'n' bass.

THE HANOVER GRAND, 6, Hanover Street. MALIBU STACEY (10-late) on Saturdays. Seb Fontaine, Smokin' Jo and Craig Richards (October 12), Judge Jules, Tom & Jerry Bouthier (19) and Tall Paul and Luke Neville (26).

MINISTRY OF SOUND 103, Gaunt Street, SE 1. 0171-378-6528.

LOGICAL PROGRESSION (10.30-late) on monthly Thursdays. LTJ Bukem and the gang mix it down. FRISKY (10.30-6.30am. £10/£6) on Fridays. RULIN' (11-9am. £15/£10) on Saturdays.

EMBARGO 533 B, Kings Road. 0171-976-7370. MOVEMENT (9-late. £5) on alternate Mondays. Ed Rush, BLIM, DJ Die, Bryan G (V Recordings), Jack Frost (Philly Blunt), Tonic (K Power), Krust,

Trace and Roni Size on rotation (October 14, 28, November 11).

THE SPLASH. NINJA STATE CIRCUS (10-late) on Thursdays. Sho'nuff, Up, Bustle And Out (live) and Neotropic (showing the Landrophonic film) (October 24).

BASEMENT WAREHOUSE, 118 Commercial Street. 0181-687-1359. OUT REAL STUDIO'S (10-late) on monthly Fridays. New talent crews spinning hip hop, drum 'n' bass and cool visuals (October 26).

THE CLASSICS, Suite 3, Brighton Road. 0802-688-132. PARAMNESIA (9-2am. £5) Saturdays. Mr Roy, Rob Harris and Col put smiles on faces (October 26).

CAMDEN PALACE. 0171-582-0300. PEACH (10-late. £15/£10) on Fridays. With residents Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech.

PLASTIC PEOPLE, 37-39 Oxford Street. THE ELECTRIC UNDERGROUND (10.30-3am. £5/£3. Info 0181-317-4726) on Wednesdays. Terry Mitchell, Matt Simons and guests play sexy techno. FRIDAYS R FRIN' (11-5am. £7/£5) on Fridays. Kenny Hawkes and Harri house you alongside The Idjut Boys, Eric Rug (Paris) and a very special guest (October 11), Frankie Valentine (18), DJ Zoom Records (25) and Nelson Rosado (NY) (November 1).

THE CROSS BAR. SCRATCH. (9-3am. £5/£2) on monthly Thursdays Cool beat action.

THE SOUNDSHAFT, Hungerford Lane. 0956-438-004. SEX, LOVE AND MOTION (10.30-late. £8/£7) on Saturdays. Keith Fielder, Russ Cox and Paul Tibbs spin cool techno with Brenda Russell (October 12), Mark Williams (Acom Arts) (19), residents (26) and Phil Perry (Full Circle) (November 2).

SMITHFIELDS 341 Farringdon Street. PM SCIENTISTS (10-2.30am) on Wednesdays. Damian Lazarus, Zoe Richardson and DJ Charmaine spin some serious drum 'n' bass alongside Bryan G (October 9), Dego and A Guy Called Gerald for the Breakbeat Science launch

party (16), Ed Rush and DJ Trace (23), Laurent Garnier (30) and Kenny Ken (November 6). THE BIG KAHUNA BURGER (9.30-late. £7/£5. Info 0973-869-021) on Fridays. Dan and Jon Kahuna cut and paste with Derek Dahlarge and Pete Wiggs (St Etienne) (October 11), The Psychonauts and Sherman (Melody Maker) (18), Dean Thatcher (The Aloof) (25) and Damin Harris (Skint) and Bentley Rhythm Ace (November 1).

METRO (9-2.30am. £6/£4. Info 0956-109-162) on Saturdays. Rob Wood, Michael Morley, Antony Bebbawi and Matt Munday are joined by DJ Pulse, Ned Kelly (Underwolves) and Bob Jones (October 12), Patrick Forge and The Pork Records crew (19) and Luke Vibert (Wagonchrist/Plug) (26).

CAFE INTERNET, 22-24 Buckingham Road. 0181-883-0972. SPRAWL (7-11pm. £3/£2.50) last Thursday of the month. Halloween party with Hal (Clear) and The Merry Pranksters (October 30).

CLUB EXTREME 15, Ganton Street. 0956-143-691. STIMULATION 10-4am. £10/£8 on Fridays. Chris Gainer spins alongside Stretch and Vern (Plastic Fantastic) (November 3).

SUBTERRANIA. ROTATION (10.30-3.30am. £8) on Fridays. With T-Money, Femi Fem, Dodge and Alex Baby. EYEBALL ARIZONA (10.30-3.30. £10.) on Saturdays. Marky P, Sam Hambali, Derek B and Ben Bellman play glam garage.

THE IMPERIAL GARDEN, 299, Camberwell Road. 0181-964-2345. On Sundays With Darren Pierce, Drew, MC K, Tom Costelloe, Kenny Stone, Martin Sharp, Vivien Markey and Olissa.

SW1 CLUB, 191 Victoria Road SW1. SUNNY SIDE UP (Info 0181-963-2345. £7/£5) on Sundays. Darren Pearce, Drew and friends.

MARS BAR, 12 Sutton Row. 0171-738-6356. TEMPO on Thursdays. Fabio is joined by Grooverider and Doc Scott (October 10), DJ Addiction and Peshay (17), DJ Ink

and Grooverider (24) and Grooverider (31).

TRINITY, The Chunnel Club 101 Tinworth Street. 0181-305-2017. Darren Pearce and Tony Price are joined by Laurence Nelson and Mark & Chris (October 12), Simon Hill and Martin Blackley (19), Tony De Vit and Owen B (26).

TURNMILLS, 63B Clerkenwell Road. 0171-250-3609. EUROBEAT 2000 (10-6am. £7/£5 (NUS)) on Thursdays. Acid Scout (Disko B) live, Mike Dearbourne (Djax), Dave Clarke and Patrick Samuels with freestyle beats from Asadriazi (October 10) and Jody (Way Out West), Tim Maas, Frankie D with freestyle beats from Ibi and Colburn (24). THE GALLERY (10-late) on Fridays. Fat Tony, Nancy Noise, Luke Pepper, Steve Lee, Lindy Leyton and Darren Pleased (October 11), Ian Ossia, Fat Tony, Tall Paul, Steve Lee and Carl Clarke (18), Mark Moore, Nancy Noise, Sister Bliss and Wild Cat Will (The Aloof) (25).

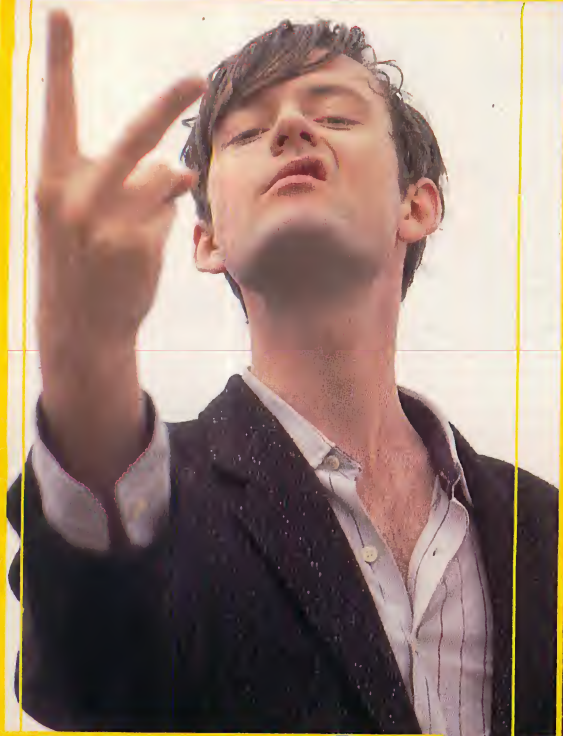
VELVET UNDERGROUND, 143 Charing Cross Road. PLEASED (10.30-3am. £6) on Wednesdays. With Jon Pleased Wimmin and Paul Woods. ULTIMATE BASE (10-3am. £6/£5) on Thursdays. Coxy and chums play housey-techno. With Nicky Holloway and guests. VELVET UNDERGROUND (10.30-4am. £8) on Saturdays. Nicky Holloway and Chris Good.

MANCHESTER: THE BOARDWALK, Little Peter Street M1. TANGLED (10-3am. £6/£5) on Saturdays. Phil Morse, Herbie Saccani and Terry Pointon plus Kelvin Andrews (October 12), classics night (19), Mrs Woods (26), residents (November 2).

CLUB CODE. New Wakefield Street M1. 0161-236-4899. RED HERRING (10-2am. £3.) on monthly Wednesdays. Alex Knight and Scott Emerson spin techno-soul (October 30). TUNNEL B1 (10-3am. £5/£4) one-off Thursday. Ed Rush locks horns with MC Mad Rush and Marcus (October 10).

Proof that CJ Bolland is nothing more than a sack of...





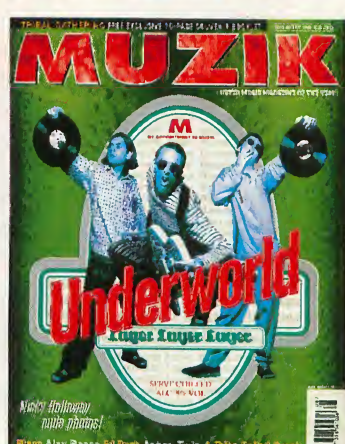
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SETS OF STEEL

Listings from Radio One's ESSENTIAL MIX. Saturday nights, 2am

AUGUST 25 - Live from Cream, Liverpool

Part One: Pete Tong

DJ Icee - "Trick's Theme" (Zone)... DJ Icee - "Galaxy Of Breaks EP" (FFRR)... Duke - "So In Love With You" (DMC)... Ann Nesby - "Witness" (A&M)... Cool Jack - "Jus Come" (A&M)... Stretch & Vern - "I'm Alive" (Spot On)... Propellaheads - "Dive" (Wall Of Sound)... Pauline Taylor - "Constantly Waiting" (Cheeky)... Faithless - "Insomnia" (white label)... The Golden Girls - "Kinetic" (white label)... Underworld - "Juanita" (Junior Boy's Own)

Part Two: LTJ Bukem

Aquarius And Tayla - "Soul Searching" (Good Looking)... Apetusa - "Night Train" (Good Looking)... P Project - "Solar System [PFM Remix]" (white label)... PHO - "Above And Beyond" (Good Looking)... St. Etienne - "Down By The Sea [PFM Remix]" (white label)... Seven Lotech - "Universal Music" (Looking Good)... LTJ Bukem - "Music [Peshay Mix]" (Looking Good)... Elysian Fields - "Shogunn" (Looking Good)

SEPTEMBER 1

Part One: Derrick Carter

ABC - "How To Be A Zillionaire" (Phonogram)... Ruffneck - "Move Your Body RX's" (MAW)... BOP - "Heaven" (Rufftrack)... DJ Phats - "Phatman Boogie" (Afrocuts)... Discopaine - "Love Da Break" (Jus Trax)... 3T - "Tease Me" (Epic)... GU Featuring Terence FM - "Don't Stop The Feeling" (Cajual)... Rhythm By Nature - "Intafunkin" (Soulfana)... Nail - "Le Chien Est Dans La Table" (DIV)... A Man Called Adam - "Que Tal America" (Prescription)... Trankilou - "St Glin-Glin EP" (BPM France)... House Of Wax - "Fucked Up" (Luxury Service)... LZ Love - "See The Light" (Slip 'N' Slide)... Solid Trax - "Dutta Control" (Solid Grooves)... Dee Jacobee - "I'm Alive" (Mercury)... DJ Sneak - "Disco Breaks" (Strictly Rhythm)... Last Disco Superstars - "Themo" (Grow)

Part Two: Derrick Carter

Dr Martin Luther King Jr - "March On Washington" (Gordy)... Arthur Baker - "You're Mine" (Minimal)... Afro Cube - "Sugar Cane" (Strictly Rhythm)... Electric Circus - "It's Magic" (Freeze)... Todd Terry - "Wake That Move Part Two" (Ministry Of Sound)... Mayday - "Freestyle" (Pheerce City)... Cajmere - "Only 4 You" (Cajual)... Herbert - "On The Dancefloor" (Classic)... Trackman - "Wickety Wak" (Ideal)... Gipsy Kings - "La Rumba De Nicolas" (Nonesuch)... Basement Jaxx - "Fly Life" (Atlantic Jaxx)... Nail - "I Think It's Love" (DIV)... Transatlantic Soul - "Release Yo Self" (Ultra)... Solid Tracks - "Dutta Control" (Solid Grooves)... The Fixx - "One Thing Leads To Another" (MCA)... Sound Patrol - "If I" (Organico)

SEPTEMBER 8

Paul "Trouble" Anderson

Loleatta Holloway - "My Loleatta" (Classic Accapellas)... artist unknown - "Free Man" (Re-Edit)... artist unknown - "untitled" (Smokin Beats)... H2O Billie - "Nobody's Business (Deep Zone)" (AM:PM)... H2O Billie - "Nobody's Business" (Fleetwood)... Serious Intention - "You Don't Know" (Easy Street)... Rosie Gaines - "Closer" (white label)... Overjoyed - "Follow The Vibe" (Klub Zoo)... Overjoyed - "Follow The Vibe Dub" (Klub Zoo)... Oina Carroll - "Mind Body And Soul" (Manifesto)... Zack Toms Parade - "Get Up Everybody" (Nervous Oog)... Byron Stingley - "Get Up" (white label)... Baffled 2 - "Knee High" (white label)... artist unknown - "Just Can't Stop" (Infectious Grooves)... Black Ivory - "Mainline" (Buddah)... First Choice - "Let No Man Put Asunder" (Salsoul)... artist unknown - "Can't Shake Your Love" (JVS)... Curtis Mayfield - "Running" (B&S)... Pearl Mae - "Your Heaven" (Soulfonic)... Intruders - "I'll Always Love My Mamma" (Philadelphia)... artist unknown - "Mama" (Basement)... artist unknown - "Can't Shake" (Strictly Rhythm)... Second Crusade - "May The Funk Be With You" (Freeze)... Sensory Productions - "Disco Elements 3" (Azuli)... Stevie Wonder - "Read My Mind" (Motown)... Stacy Kidd - "Think Of You" (Peace Frog)... Stevie Wonder - "All I Do" (Motown)... Stacy Kidd - "Think Of You" (Peace Frog)... Robert Owens - "Tears" (FFRR)... Jovonn - "Running" (WEA)... Melodious Myles - "Melodious Myles" (Notions)... artist unknown - "untitled" (Smokin Beats)

SEPTEMBER 15

Howie B

Bjork - "I Miss You" (One Little Indian)... Chocolate Brim Boo - "X Rated" (Slammin')... Funk - "untitled" (white label)... Brooklyn Slum Lords - "Nobody Love Them" (Nervous)... Vinyl Blair - "Double Bubble" (Hard Hands)... Rhythm Makers - "Zone" (Vigor)... Flight - "Let's Get Jazzy" (TMT)... Bentley Rhythm Ace - "Bentley's Gonna Sort U Out" (Skint)... Naked Funk - "Pearl Of Compassion" (Pussyfoot)... Morning Glory Seeds - "Psychic Probe" (100% Pure)... Dobbie - "Ooh La La" (Pussyfoot)... Dobbie - "Dobbie's Bond Beats" (Pussyfoot)... Neutral Generation - "Cafe Del Mar [Underworld Remix]" (Effective)... Dark Globe - "Take Me To The Sound" (Hard Hands)... Studio Pressure - "Book Of Changes" (Pustek)... James Brown - "Mind Of Yours" (Polydor)... Undisputed Truth - "Brother Love" (Gordy)... Red Myers - "Sob Zero" (King Size)... Blaster Bates - "Watch Out For The Bits" (Big Ben)... Howie B - "Bathmeal" (Polydor)... Paul Hunter - "Atom" (Dual Tone)... Headrillaz - "untitled" (Pussyfoot)... Archie Shep - "Attica Blues" (Blue Note)... Headrillaz - "untitled" (Pussyfoot)... Incredible String Band - "Rainhood" (Elektra)

Primetime and Bizzy B (October 24). **RENAISSANCE** (10-4am. £8) on monthly Thursdays. Danny Rampling and Ian Ossia (October 31). **HARDWARE/THE PLEASURE PRINCIPLE** (10-3am. £5/£4) on Fridays. Nipper, Jay Brown, Pete Robinson and Dave Rofe are joined by Basement Jaxx (October 11), Eric Powell and BLIM (Sour) (18) and Rocky & Diesel and Steve Cobby (Fila Brazilia) (25). **FREAK** (10-3am. £10/£8) on Saturdays. Expect the unexpected with Dave Kendrick, Tom Wainwright and Bobby Langley plus MC Kinky (October 12) and Daisy & Havoc (19).

✶ **THE NEW ARDRI, 85 Coupland Street, Hulme. 0161-226-4688.** **THE HERBAL TEA PARTY** (9-2am. £6) on alternate Thursdays. Rob Fletcher is joined by Richie Hawtin (October 17) and Tim Taylor (Pump Panel) (24). Help the Herbalists to celebrate their third birthday.

ROCKWORLD, Oxford Road. 0161-236-9971. Billy Nasty, David Holmes, Scan X, Subvoice, Alex Paterson and Ambient Fish put on their party hats (October 9).

✶ **BOWLERS, Longbridge Road, Trafford Park. 0345-573-521.** **LIFE** (8-2am. £12/£10) on Saturdays. John Waddicker, Roo, Absolute, Michael Kendoh and Devlin.

✶ **MHQ, Ducie Street M1. 0161-237-9499.** **CDLORS** (10-late) on Saturdays. With John Berry and Thomas D pumping up the volume with DJ Disciple and The Surgeon (October 19), Graeme Park, Tim Lennox,

David Dunne, Nev Johnson, Da Intalex, The Jam MCs, Fat City and Errol Phillips all celebrate Kiss 102 FM's second birthday (19) and special guests from New York Erick "More" Morillo and from Detroit, Inner City's Kevin Saunderson (26).

SURE BEATS WORKIN' (10-late) on Fridays. Scott Rutherford and Andy Ling (Fluid) (October 11), John Ceccini (Perfecto) (18) and Scott Rutherford (25). **RECONSTRUCT** (10-3am. £7/£5) on Saturdays. Rob Bright plays chunky house with special

guests, Huggy and Dave Rofe (October 12), Aaron Liberator (19) and Pete Robinson (26). ✶ **THE MUSIC BOX, Oxford Road M1.** **ORAMA** (10-3am. £7/£5) on Saturdays. With Dan Keeling, Johnny Abstract and Irf playing tonal techno with Vainqueur

(Basic Channel) (October 19). ✶ **THE HACIENDA, Whitworth Street West M1. 0161-256-5051.** **CLASSICS VERSUS BACK TO THE OLD SCHOOL** (10-3am. £7/£6) on monthly Thursdays. Stu Allen, Jo Brown, Nipper, Billy Idle, Rob and Reggie wave their lightsticks

(October 10). **FRYING THE FAT** (10-3am. £7/£6) on Wednesdays. DJ Food, Up Bustle And Out, The Psychonauts, Ross Allen, Ceri Evans, Kid Loops, The Unabombers, Chubby Grooves and Mark Rae (17). **MANGA** (10-3am. £5/£4) on monthly Thursdays.

Return To The Source party, New York



Pic: Jamie B



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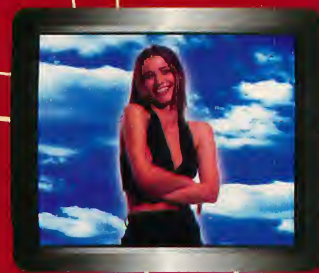
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The Holy Ghost | Doof | Hallucinogen | Juno Reactor | Psychaos
| Total Eclipse | Medicine Drum | Source | Mindfield |
Technossomy | Prana | Cat Von Trapp | Outer Active | Tribal
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| Another Green World | Rhythm Of Space



Medicine Drum | Mammal | Doof | Prana | The Green Huns Of
The Revolution | Transwave | Cosmosis | Outer Active |
Universal Sound | Azukk | Astralasia | Avatara | Freak-
Quency Generator | Rhythm Of Space | Cat Von Trapp |
Cortex | Another Green World | Gagarin | Sundog | Youth

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DJ OF THE MONTH

RICHARD FEARLESS, Heavenly Social all-star and the creative force behind Death In Vegas, is this month's chosen one

WHEN AND WHERE WERE YOU BORN?

1972, in Zambia. My Dad was an engineer out there.

HOW DID YOU START DJ'ING?

I've been into music ever since the age of 10. I got into ska through my older sister. Then, when I was about 14 or 15, I started buying records by bands like Svelte and It's Immaterial which were more on the live side of things. When you've been out buying records, you always want to go round to your mate's house to play them, and for me, DJing was a natural progression from that. The first parties I ever played were the Gurn events held randomly across London with people like Andy Weatherall and Future Sound Of London. FSOL started at a place at The Job Club and they asked me to be the back room resident.

WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

It was a George Formby compilation album, but I honestly can't remember the title.

AND THE LAST?

Beth Orton's new single, which is absolutely brilliant.

WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?

Well, I don't agree with the amount of money people have to pay to get into clubs. Especially those big one-off parties. I don't think it's justified. To be honest, I'm not a huge fan of massive clubs, anyway. I haven't had a really good night out at a club in a long time. These days, I'd rather go and see a band. I do think good visuals can make a big difference to a night, though. If more clubs used The Heavenly Social's Lazy Eye and Vegetable Vision VJs, they'd be a lot more exciting visually.

WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

I don't think my mixing's too bad, but with certain sound systems which aren't up to scratch, I can sound crap. Because I've done a lot of warm-up sets, I know how to get people going and I'm quite happy to take on that role. I also think that because I buy anything from old blues to dub, techno and hip hop, I have a very broad knowledge of music.

FAVOURITE LABELS?

Cheap, Stax, Studio One and Rockers International.

FAVOURITE DJ?

Andrew Weatherall.

FAVOURITE CLUBS TO PLAY?

Deluxe in Nottingham (when James Baillie did it), The Heavenly Social in London and Bugged Out! in Manchester.

WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I'd be graphic designer. I studied graphics for my degree at the London College of Printing and I still design all my own sleeves.

WHAT NEXT FOR RICHARD FEARLESS?

Well, the Rocco EP comes out this month. I've got a few other projects up my sleeve, but I'm mainly working on the Death In Vegas album, which should be out early next year.



(October 19), Paul Harris (Velvet Underground) (26).

THE ESSENCE, Goldsmith St.

0115-960-9945. DIY/HEAVENLY SOCIAL (9.30-3AM. £8/£6 NUS & UB40) every fourth Friday. With Nelson Rosado (Clear), Richard Fearless and The Psychonauts (November 1). SONIC (9.30-3am. £8/£6 NUS & UB40) on Saturdays with residents Timm & Laurie, Mark Keys, Dave Congre and Ossie joined by Graeme Park, John DaSilva and Mrs. Woods (October 12), Robert Owens and Phil Perry (19), Harvey (Ministry Of Sound) and Seb Fontaine (26).

Saturdays. Residents Richey Long, Brid, Jason 'Smokin' Bird, Ashley Cooper, Nick Norman and Joseph joined by Renaissance DJs Danielle Davoli, Ian Ossia, Anthony Pappa and Parks & Wilson (6am finish) (October 12), Ashley Beedle and Daz Norman (19), Chris Anslow (26), Clockwork Orange DJs Brandon Block, Alex P and John Kelly (November 2), Muzik Party with Tony De Vit and John '00' Flemming (9).

NEWCASTLE: **PLANET EARTH**, Low Friars St. 0191-232-5255. BRAND NEW RETRO (10-2am. £5/£6). Residents Skev, Hans, Ken Doh and Mickey Disco joined by Tom Wainwright and Phil Brown (October 11), TWA and Jazzcotech Dancers (18), Mike E Bloc and Danny Hybrid (25).

NEWCASTLE UNIVERSITY. HULLABALOO (9-4am. £8) one off. With Dave Seaman, Graeme Park, Scott Bradford and Scooby (October 16).

RIVERSIDE, 57/59 Melbourne St. 0191-261-4386. VIVA (10-2am. £2) on Fridays.

NORWICH: **THE KITCHEN**, Zoom, Prince of Wales Rd.

01603-626-638. (10-6am. £7/£6 (SU)) Kitchen residents joined by The KGB (Coalesce, Slate Records) (October 18).

NOTTINGHAM: **DELUXE**, 22 Saint James St. 0115-947-4819. HOT LIZARD (10-3am. £5/£3) on Fridays Paul Wain, Gary Marsden, Charles Webster and David Smith. NO EGO (10-3am. £7/£5) on Saturdays with residents Christian

Woodyatt, Phil Sagar, Paul Turner, Jonathan and Leroy Hussey joined by Rob Roar and Mark Wilkinson

AFTER DARK, 1/13 Station Rd. 0589-238-216. JUNK YARD DDG (10-2am. £5/£3 (NUS)). With Andy Smith from Portishead (October 31).

DELUXE, 0116-224-0554. ONE (9-2am. £3/£2.50 conc). With The Zen Masters and Boysie (October 23).

THE HIPPO, Bridlesmithgate. 0115-956-1101. SPANK IT (£3/£2.50 NUS) on Thursdays. Residents Matt Shelton, Colin JB, Gary Prail and Ashton Gray joined by Norman Jay (October 17).

THE SKY CLUB, 509 Alfreton Rd. 0115-942-2050. WIGGLE TOO (10-2am. £3.50/£2.50). With Hen, Jazz Spirit, Lynda, Suzy Cream Cheese and XS (October 26).

OXFORD: **THE COVEN**, Opens Rd. 01865-244-577.

METRO (9.30-2am. £8/£5) on Sundays. With Randall and DJ Wildchild (October 27).

PLYMOUTH: **THE STUDIO**, 01752-674-091. JELLY JAZZ (10-2am. £4/£3) on Wednesdays. DJ Bongo

bangs his tub with Quintetto X (Italy) (October 9), Norman Jay (16), DJ Ez and Chico Malo (Dig!) (23), Goldenchild (Tongue and Groove) (30) and Snowboy (November 13).

PORTSMOUTH: **19 Marks Rd**, Stubbington. 01703-393-255.

ESSENCE OF LIFE (9.30-2am. £3) on Wednesdays. Residents James Harrison and Nick Surtees are joined by Andy Mac (Club Foot) (October 30).

THE REGAL PALACE, 0958-221-999. BANG AND VURT (9-2am. £6/£5) on Fridays. Bang residents Triggs and Leon Windsor are joined by top house guests, while the Vurt residents Aubrey, Little Mark and Ed Reaire are joined by jungle and techno guests in the back room.

THE PHOENIX, Oxford Road M1.

0161-273-3753. THE SPAWNEE POSSEE (10-4am) on monthly Saturdays. A Postive Life and Woad live, DJ Oberon, Tan, Dave Wheels and Steff P (October 26). PRESCRIPTION (10-3am. £5/£4) on monthly Saturdays. Matt Thompson and Mark Godwin provide radical musical surgery (November 9).

SANKEYS SOAP, Jersey Street, Ancoats M4. 0161-950-4210.

DISCO POGO (10-2am. £5/£4) one-off Wednesday. Richard Fearless and The Psychonauts get on it.

DEBAUCHERY (10-4am. £7/£6) one-off Thursday. Jim "Shaft" Ryan and Ian Ossia (17). VERSIVO (10-2am. £5) monthly Wednesdays. Cool

electronica with Rob Hall, Andy Maddox and Mike Williamson (23). OUT OF YOUR DEPTH (10-late) one-off Thursday. Moonboots, Dean Wilson, Robin Curley and Aid Brooks are joined by Quakerman and Laj (24).

GRAND CENTRAL ALBUM LAUNCH (10-3am. £6/£5) one-off

Wednesday. Aim, Funky Fresh Few, Votel, Rae & Christian, Mr Scruff, Beverly C, Chubby Grooves and Only Child turn up the central heating (30).

THE JESTER (10-4am. £7) one-off Thursday. The Men in Black, Enri, Orbiter, Moogie William, Epic and Inigo

celebrate being one (October 31). 3000 (9.30-3am. £3.50/£4.50) monthly Thursdays. DJ Jense and the Gravity Kid journey into the year

3000 with The Psychonauts and Semtex (November 7). BUGGED OUT! (10-3am. £7/£6) on Fridays.

James Holroyd is eclectic with DJ Skull and Mike Dearborn (October 11), Laurent Garnier (18) and Billy Nasty and Kris Needs (25).

GOLDEN (9-3am. £10/£8) on Saturdays. Pete Bromley and Dean Wilson don their shiny

nighties with Allister Whitehead (October 12), Angel and Luke Neville (19) and Boy George and Dave Haslem (26).

SOUTH, South Kings Street M1.

0161-861-7270. BOARD (10-2am. £2/£1) on Tuesdays. Chubby

Grooves spins tunes for skaters. ROBODISCO (10-late. £4/£3) on

Thursdays. Front room clubbing with Miles Holloway, Elliot

Eastwick and Ben Davis plus guests, Ashley Beedle (October

10), Angel Moraes (US) (17), DJ Vibe (Underground Sound of

Lisbon) (24) and Erik Rug (Paris) (31).

STEREO (10-late. £8/£4) on Saturdays. Mike Chadwick crams

both ears full with Jasper The Vinyl Junkie (October 12), Dean

(Django's) (19) and Firdos (Atlas Records) (26).

MIDDLESBOROUGH: **THE EMPIRE**, Corporation Rd. 01642-

253-553. SUGAR SHACK (9pm-late) on Fridays with resident Junior Jones

and Seb Fontaine and Tall Paul Newman (October 11), Graeme

Park and Princess Julia (18), Jeremy Healy and Gordon Kaye

(25). BETTER DAYS (9pm-late) on Saturdays with resident Junior

Jones joined by Marshall and Metzner (October 12), CJ

Mackintosh, Frankie Foncette and DJ Heaven for the Ministry Of

Sound Tour (19), Linden C (26).

THE FORUM, 47/49 Linthorpe Rd. 0421-503-924. CASINO (10-2am.

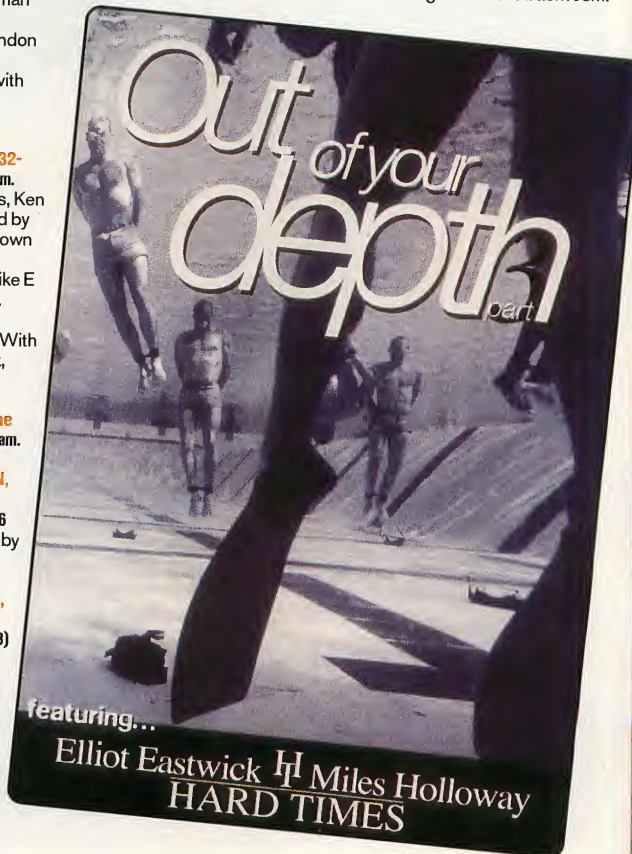
£7/£6) on Saturdays. Opening night with residents Ken Doh and Skev

joined by TWA (October 19).

PUSSY GALORE'S FLYING CIRCUS (10-2am. £5) on Fridays. Opening night with The Walker Bros, Manjit and

Zia (October 25).

MILTON KEYNES: **THE WINTER GARDENS**, 01908-612-262. 9-4am. ULTRA VEGAS £9/£7 (NUS) on



CLASSIC CLUBS: BIOLOGY

JARVIS SANDY recounts tales of dancing in fields until dawn

BIOLOGY CLASSIC TOP TEN

- KARIYA - "Let Me Love You For Tonight" (Warlock)
- NOMAD FEATURING MC MIKEE FREEDOM - "(I Wanna Give You) Devotion" (Rumour)
- MICKEY FINN - "She's Breakin' Up" (Northcote)
- KATHERINE E - "I'm Alright" (SRL)
- SHUT UP AND DANCE - "5,6,7,8" (GTI)
- SUENO LATINO - "Sueno Latino" (SRL)
- BANG THE PARTY - "Bang Bang Your Mine" (unknown)
- INNER CITY - "Big Fun" (10)
- LNR - "Work It To The Bone" (Kool Kat)
- COLD CUT FEATURING LISA STANSFIELD - "People Hold On" (Ahead Of Our Time)

THE event which launched my DJing career was a gig I went to in south London called Rave In The Cave. There were loads of people dancing on a lorry with lights and lasers, all going totally mental. The whole thing was on such a happy vibe that I knew I had to be a part of it. Which is how I came to start up Biology.

It ran from 1988 to 1991 in both illegal and legal venues all around London and Birmingham. We began doing the illegal parties when the powers that be started to clamp down very heavily. We deliberately broke into warehouses and people would throw money into buckets at the door as a donation. It was never a profit-making venture.

Our first party was in Linford film studios on the night Frank Bruno first fought Mike Tyson. At the time, Grooverider was spinning heavy house and was blowing up the place just about every time he played. He'd absolutely smash it and you could see in everyone's eyes that they were all on a really incredible love vibe.

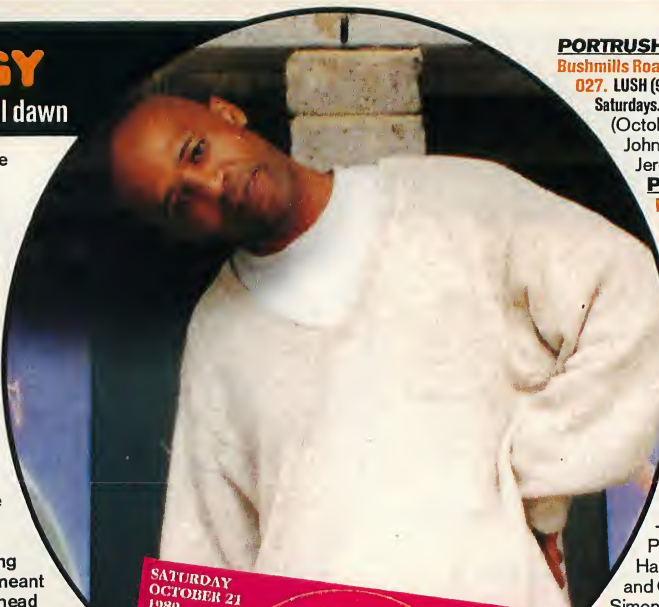
With each tune thrown down, you'd get non-stop roaring and clapping. From there, Biology grew and grew, with jocks like Jazzy M, Paul Oakenfold, Mr C, "Evil" Eddie Richards, Trevor Fung, Johnny Walker and Colin Favar all playing a Biology event at one time or another.

However, it wasn't always plain sailing. Once, we planned to stage a legal party for 40,000 people in Surrey. We'd been given the go-ahead, but two days before the event the police came to us and said they would only be able to offer us

"assistance" if we postponed the party by a week.

Basically, they were saying that if we went ahead with the party, we would all be arrested on Monday morning. So we postponed, only to learn a week later that the owners of the property where we were going to hold the party had been served with an injunction banning our event. That meant we couldn't go ahead and we lost a lot of money. We had sold over 25,000 tickets and they all had to be refunded. It was this blow which made me decide to stick to doing illegal parties.

The best time for me was the first rave Biology did in Watford. We held it in a big top with a dancefloor, all set up in a field. You could see literally thousands of people dancing as the sun came up. The party carried on until six the following evening and I felt so great when it finished because, in this case, it wasn't the police who stopped us, it was our own decision. The event had simply followed its natural course. It was perfect.



PORTRUSH: **KELLY'S**, Bushmills Road N1. 01265-822-027. LUSH (9-1.30am. £7/£6) on Saturdays. Mike E Bloc (October 12), Sasha and John Digweed (19) and Jeremy Healy (26).

PRESTON: **THE DANCE FACTORY**, Aqueduct Street. 01772-885-799.

DIGITAL JAM (9.30-3.30. £6/£5) on alternate Fridays. Residents, Adrian Todd (Art Lab) and Chiv are joined by Eric Powell (October 25), Jim Masters (25) and Luke Slater (November 8).

KARMA SUITS YA (11am-12pm. £2) on Sundays. Pete Ludden, Tim Hamblin, Adrian Todd and Gee are joined by Simon Mu (Back To Basics) (November 3).

UCLSU, Fylde Rd. 01772-258-382. FEEL (9-2am. £8/£6 NUS) on Saturdays. Residents George Thompson and Matt Bell joined by John Kelly and Christian Woodyatt (October 19), Perfecto Live DJs Paul Oakenfold, Parks and Wilson, Man With No Name, Grace and Mozaic (Admission £10/26).

READING: **ALLEYCAT LIVE**, 5 Gun Street. 01734-561-116. **CHECKPOINT CHARLIE** (9-4am. £10/£8. Info 0171-486-1877) fortnightly Fridays with residents Richard Ford, Pierre & Stripe joined by Angel Moraes, Phil Perry, Rad Rice and Mat Carter (October 18), Pleased Wimmin DJs Jon, Darren, Peter, Sister Bliss, Paul Woods and Lindy Layton (November 1), Laurent Garnier (15).

SATURDAY OCTOBER 21 1989

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LET'S DO IT (REPUBLICAN MIX) - THE REPUBLIC, WHAT A SENSATION (SENSATIONAL MIX) - KENLOU, STAND UP (NARCOTIC MIX) - LOVETRIBE, HYPNDELIC (TODD TERRY MIX) - FRANCOIS KERVORKIAN, SPACE DANCE - DJ Q, FUNK 4 PEOPLE (A NEW PHUNK MIX) - BLACK PHUNK, NO BIG THANG - PAUL JOHNSON, LOVE ME NOW (LOFT KNOWLEDGE MIX) - SECRET KNOWLEDGE, RELEASE YO'SELF (LIQUID MIX) - ROGER SANCHEZ PRESENTS TRANSATLANTIC SOUL, SOUTHSIDE (12" EXTENDED VERSION) - DAVE CLARKE, JAZZ IT UP (ERICK MORILLO PROJECT MIX) - REEL 2 REAL, L'OMBELICO DEL MONDO (PATH OF CLUB MIX) - JOVANOTTI, RHUMBA (LA PATRIA MIX) - ROGER SANCHEZ PRESENTS ORCHESTRA 7, I WANNA DANCE ALL NIGHT (JOE T. VANELLI TRIBAL DUB) - BOHANNON, SQUIRREL(ED) - DJ LINUS, DESIRE (MASTERS AT WORK DUB 3) - NU COLOURS, WE ARE ONE - DJ Q,

CD 02 DAVE CLARKE

OUTRUN - THOMAS BANGALTER, RUNNIN - DJ MILTON, BELLWINCH - CHEAP KNOB GAGS, TIMES SQUARE - THE BLUNTED BOY WONDER, LIVE APPEARANCE - ACID KID, BACK AND FORWARD - ACID KID, SOMETHING DIFFERENT - GROUP X, L TRAX - LESTER FITZPATRICK, BADGER BITE - SURGEON, KILLER BEEZ - KAREEM SMITH, RUNNING IN OCTOBER (ORIGINAL MIX) - DJ VALIUM, MECANO - ODC VS CARI LEKEBUSCH, ON DA RUN - DJ DEEON, NARCOTIC INFLUENCE (DAVE CLARKE MIX) - EMPERION, OUTLINE - FIRST CONTACT, D-TECH - SANTONE, ITAL - REGIS, DISTANT AVENUES - RAOUL DELGARDO,

CD 03 FABIO

PHUTURE - SUBJECT 13, CARLITO'S WAY - CARLITO, AIRTIGHT - FUNKY TECHNICIANS, ARTIFICIAL BARRIERS - SOURCE DIRECT, THE FLOW (ALEX REECE MIX) - MODEL 500, DRUMS IN A GRIP (WAX DOCTOR MIX) - FRANK DE WULF, FREE LA FUNK (PFM REMIX) - JMJ & RICHIE, SPACEFUNK - DIGITAL, ONE AND ONLY - PFM, HEAVEN - CARLITO.

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MUZIK



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SLUMP (1pm-7pm. £4/£3) fortnightly Sundays. Resident Mat Carter is joined by Phil Perry (October 13), Stripe (Checkpoint Charlie) (27), Andy Weatherall (November 10).
READING UNIVERSITY SU. 0171-486-1877. **TIGERBUNNY - A CHECKPOINT CHARLIE SPECIAL** (8-2am. £8/£7 NUS). Richard Ford and Pierre & Stripe are joined by Jon Pleased Wimmin, Billy Nasty and Jon Carter (October 10).
SHEFFIELD: **THE ARCHES,** 9/11 Walker St. 01402-387-597. **GLOWORM** with Tsuyoshi, Tristan, Psi Wild, Flossy and Nerva System (October 11). **INSONIK** with Billy Nasty (October 25). **NO LOGIC** fortnightly Fridays with Incubus, Jason Drew, Union Jack and Art Of Trance (October 18), Craig Walsh, Chris Duckenfield (Warp), Mark Armstrong (Curfew) and live PA from Outcast (November 1).
CAPITOL, 16 Matilda St. 0114-276-3523. **THE NIVE** (10-2.30am. £2/£1 NUS before 11pm) on Tuesdays with resident Matt Shelton. **SPANKING** (9-4am. £5/£3 NUS before 11pm) on Fridays with resident Matt Shelton. **FORBIDDEN FRUIT** (9-4am. £4/£3 ladies) on Saturdays with resident Matt Shelton.
SHEFFIELD LEADMILL, 6/7 Leadmill Rd. 0114-275-4500. **RISE** (10-4am. £8/£6) on Fridays with residents Ian Ossia and Danny Hussain joined by Daniele Davoli and Griff & Jay (Manumission) (October 11), Miss MoneyPennies Tour DJs Jeremy Healy, Simon Owen and Emma Frisco (18), Renaissance Tour DJs Dave Seaman, Daniele Davoli, Nigel Dawson and Parks & Wilson (25). **NINJA TUNES NIGHT** (7.30-12pm. £6/£5) with Up Bustle And Out, DJ Food and DJ Vadim (October 13). **NICOLETTE** (7.30-11pm. £6/£5) supported by DJ Chantal (Warp) (October 27).
THE MUSIC FACTORY 33, London Road. 0113-242-7845. **LOVE TO BE** 10-5am. £12/£10. on Saturdays. Album Launch Party with Disciple,

Allister Whitehead, Tom Wainwright and Buckley. Claudio Coccoluto, Danielle Davoli and Angel (19), Northern Exposure with Sasha and John Digweed (Friday 25), Gordon Kaye (26), Danielle Davoli and Al McKenzie (November 2) and Franco Moiraghi, Joe T Vanelli and The Fathers Of Sound (9).
SLOUGH: **THE STUDIO, A412, George Green.** 01753-685-158. **FULL CIRCLE** fortnightly Sundays (4pm-11pm) with resident Phil Perry joined by DJ Vibe and Jo Mills for their sixth birthday party (4pm-12am) (October 27), Space DJs Kenny Hawkes and Luke Solomon (November 10).
SOUTHAMPTON: **THE ACADEMY, 17 Lower Banister St.** 01703-334-375. **ICON** (6-2am. £3) on Wednesdays. Resident Ian Wallace joined by The Blister Sisters and Ben Astill (October 9), TWA, John "00" Fleming and John Cantouris (Squeeze night. £5 advance tickets only) (16), Andy Carroll (Cream) and The Blister Sisters (£6 adv. tickets only) (23), Tony De Vit, John "00" Fleming and C Chapman (£6 adv. tickets only) (30).
THE PENGUIN CLUB, Chapel Rd. 01703-633-622. **ASYLUM PRESENTS SUBTOPIA** (9-2am) fortnightly Fridays with Pete Wardman and Paul Mayhem (October 11), Biko and Mike Spacey (25). **CERT 18** (9-2am. £5/£3 NUS) fortnightly Fridays with residents D'rat and SG joined by Fabio and Grooverider (October 18), Eric Powell (November 1). **SQUEEZE** (9-2am. £5/£3) on Thursdays with Club Alien Tour (October 10), TWA and John "00" Fleming (17), Jon Da Silva and Danny Slade (24), Jody, Leon Alexander and Andy Weatherall (31).
SOUTHEAST ON SEA: **ADLIB, Lucy Rd.** 01702-615-487. **GLOW** (9-2am. £6/£5 before 10pm) on Saturdays. Resident jock Steve Cochrane is joined by Griff and Jay (Manumission) (October 12), Nicky Holloway (19).

SOUTHSEA: **CLUB MAX, Oshourne Rd.** 01705-874-300. **ESSENCE OF LIFE** (£3.25/£2.75 NUS) on Wednesdays with Merle and Richie (November 6).
STOKE-ON-TRENT: **THE VOID, Glass Street, Hanley.** **PROGRESS** 9-4am. £12/£10. Robert Owens, Victor Simonelli, Pete & Russell and Jools (October 12).
TIME AND SPACE. 01695-577-247. **VOYEUR** (10-late) on Fridays. Judge Jules and Buckley (October 11), Northern Exposure with Sasha and John Digweed (18), Chris and James (25) and David Morales, Dave Seaman and Paul Oakenfold (November 1).
STRATHCLYDE: THE DARK ROOM, University Of Strathclyde. **RADICAL RHYTHM** (10-late. Info 0141-552-1895.) on Fridays. Ground Control, Kemi and Storm (October 11), then residents Rub-a-dub plus Musique Tropicque (25) and Laurence Burden (Octave One) (November 1).
SWINDON: **THE BRUNEL ROOMS, Havelock Square.** 01793-531-384. **THE FRUIT CLUB** (9-3am. £4/£5/£6/£7) on Fridays with Ben Hudson, Andy Fisher, KGB, Martin Dazelle, DJ Sy, Vibes, Slam and Menace (October 11), One Love Special featuring Dave Seaman, Judge Jules, Nick Warren, Norman Jay, Mike Shawe, James Savage, Ian Wilkie and Owen Owens (18), Fruit Club third birthday party featuring Sister Bliss, DJ Sonique, Kenny Ken, DJ Lee, Doc Scott, Nicky Blackmarket, Marvelous Cain and Rude Bwoy Monty (25), Graeme Park, Brisk, Supreme, Vinyl Junkie and Menace (November 1), Judge Jules, Jumpin Jack Frost, Bailey, Swan-E and DJ Lee (8), Seb Fontaine, Vibes, DJ Sy, Dougal and Menace (15). **FRISKY** (9-2am. £5/£6/£7) on Saturdays with DJ Peer (October 12), Paul Harris (19), John Fisher and Martin P (26), One Love Special featuring Mike Shawe, James Savage and Ian

Wilkie (November 2), Gorgeous Special featuring DJ Heaven (9).
TORQUAY: **THE MONASTERY, Torwood Gardens Rd.** 01803-292-929. (12pm-7am. £7/£5) on Saturdays with DJ Rach and Graham Eden.
TROWBRIDGE: **ROUTE 66, 2 Wicker Hill** 01225-774-521. On Fridays with Full Cycle (October 11), The Youth Experience (18), DIY featuring Digs, Woosh and Jack (25). **TRANSMISSION** on Saturdays with Jim Turbus, Dale Martin and Moon (October 12), Gwynn & Steve (Blue Sunshine) and Sol Ray (Tokyo Sex Whale) (19), Paul Randall, Toby and live PA from Digital Dread (26).
WARRINGTON: **THE WORLD, 52 Church St.** 01925-241-104. **STREAM** (9.30-late. £7/£5 NUS) on Saturdays. Residents Pete Ward, Andy Parker and Funky Fitz joined by Anthony Pappa (October 12), John McCready (19), Norman Jay (26), Andy Morris (November 2), Progress World Tour (9).
WATERFORD, IRELAND: **METROLAND COMPLEX, Mary St.** 00-353-51-843-060. **CAN'T STOP** (10pm-late. £8) on Saturdays with resident Nailer joined by Mickey Barry and Ian Pooley (Force Inc) (October 12), Clive Henry and Andy Carroll (Cream) (26). **MAN FRIDAY'S** (10pm-late. £8) on Fridays. Resident Owie joined by Johnny Walsh (October 11), Danny Hussain (18), Mickey Barry and Andy Weatherall (25).
WELWYN GARDEN CITY: **THE CAMPUS.** 01707-332-880. **THE CHILL PILL** (10-3am. £6/£5) on Fridays. Residents John Canter and Paul Rhodes joined by Strictly Underground (October 25).
WOLVERHAMPTON: **UK MIDLANDS Fox's Lane.** 01902-450-011. **METRONOME** (9-2am. £6/£4) on Fridays. With LTJ Bukem (October 25). Saturdays (9-2am. £9/£8) with Pete Tong, Jeremy Healy, Lisa Loud and Dean Thatcher (October 12), Brandon Block, Graham Gold and Alex P (19), Princess Julia and Adrian Luvdup (26).

THOSE WHO ROCKED IT



Manasseh

- Manasseh at Bloodsugar, London
- Roger Sanchez at The Republic, Sheffield
- Mr Scruff and Only Child at Fat City, Dublin
- Pulp and Leftfield live, Barcelona
- Jay Denham at The Orbit, Leeds
- Paul "Trouble" Anderson at The Loft's relaunch, London
- Tayla's house set at Logical Progression at The Pod, Dublin
- Deep Dish at State Of The Union Bar, Washington
- Jason Boardman at The Temple Theatre, Dublin
- Pete Heller at the Yip Yip Club, Edinburgh
- Derek Dahlarge at City Of Angels, Santa Monica
- Graeme Gold at BCM, Majorca
- Harvey and Norman Jay at London Calling, London
- Eric Rug at Plastic People, London
- Johnny Moy and Richard Fearless at the deConstruction party, Dublin
- Indo at Cafe Del Mar, Ibiza
- Fabio at World Dance, London
- Simon Faze Action at The Sauce, London
- Goldie, Grooverider and Kemistry & Storm at New Horizons, Hull

THOSE WHO LOST IT

- The Manumission closing party at Ku, Ibiza. Tragic!

THOSE WHO FAILED TO SHOW

- Dave Angel at Full Circle, Slough. Colin Dale had to fill in
- Darren Emerson at Voodoo, Liverpool

● If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518



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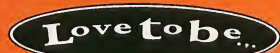
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Reflection 'Never Stop'
Sensory Productions
'House Luck'
Spin That Wheel 'Wake Up'
Tony Bruno
'U Can Abuse My Body'
Natural Born Groovers
'Groovebird'

Ada Dyer
'Make U Whole'
House Of 3D
'Real Love'
Inner City 'Do It Right'
Funk Essentials
'Only You'
Love Tribe 'Stand Up'
Sandy B
'Make The World Go Round'
Temperance
'Let Me Take You Away'
Angelheart
'Come Back To Me'
Puff Dogs 'Huff & Puff'



TOUR



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QUENCH @ WIRRAL LEISURE - 20.09.96 / RAW CLUB, London - 21.09.96 /
STREAM WORLD, Warrington - 05.10.96 / BRADFORD UNIVERSITY - 12.10.96 /
INDULGE AT KISS, Lincoln - 16.10.96 / SOURCE, Scunthorpe - 25.10.96 /
SALFORD UNIVERSITY - 29.10.96 / ENIGMA, Bedford - 01.11.96 /
ACADEMY, Bournemouth - 08.11.96 / BABALONIA, Huddersfield - 16.11.96 /
CLUB GA GA, Newcastle - 21.11.96 / PURE AT CLUB EUROPA, Leeds - 30.11.96 /
MEX, Leeds - 04.12.96 / BISCUIT BAR, Halifax - 06.12.96 /
LILLIES, Walsall - 07.12.96 / DEJA VU, Hull - 20.12.96 /
CULTURE AT TALL TREES, Yarmouth - 18.1.97



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with tour residents The Firm Selectors,
Angel and Chris & James

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THE HOUSE WELCOME BALL, Nottingham University - 28.09.96 /
MUSIQUARIUM, Sheffield - 04.10.96 / BABALONIA, Huddersfield - 19.10.96 /
CLUB GA GA, Newcastle - 24.10.96 / TIME & SPACE, Stoke-On-Trent - 25.10.96 /
PROGRESS, Derby - 26.10.96 / SCREAM, Plymouth - 09.11.96 /
ZENS, Dartford - 29.11.96 / UK MIDLANDS, Wolverhampton - 14.12.96



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Mouth Off!

Send your gales of grips, groans and gaga gobbledygook to: **Mouth Off**, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS.

Or e-mail us at muzik@ipc.co.uk. Please include your name and address



MINISTRY Of Sound's latest album, "Northern Exposure", has received outstanding reviews and its creators, Sasha and John Digweed, even made the cover of last month's Muzik. The album was put together by the people responsible for the club which was criticised in the very same issue. It seems Muzik has joined in one of clubland's favourite pastimes at the moment, Ministry-bashing.

The bigger you are, the more criticism you draw, and let's face it, Ministry Of Sound is without doubt the biggest club organisation there is.

But Ministry of Sound is not a once-a-week-wonder promoter. It employs over 50 full-time staff and is responsible for a huge premises with overheads to match. It's a venue which has to keep evolving and often does so four or five nights each week. And while the cost of promoting has risen sharply since 1991, we've never passed it onto the door price.

Our fifth birthday celebration nights clearly demonstrate our eclectic and experimental philosophy. It started with what seemed like the entire UK's record industry polishing off over 10,000 bottles of beer on the Wednesday night with music from the Kahuna Burgers, Sancho Panza and St Etienne, followed on Thursday by LTJ Bukem's Logical Progression, which kicked off at the Ministry way before the current drum 'n' bass wave of interest.

Friday's Frisky? was never meant to musically replace Open All Hours. We were keen for Open to progress as an experimental record label without trying to fill the UK's largest club each Friday night. Forthcoming Open album projects from Carl Craig, Derrick May and Francois Kevorkian will prove the point.

In the words of Pete Tong, one of Frisky's heroes, "It's a piece of up north clubbing right down south". And that's exactly what London needs right now.

In the opinion of our customary hour-long queue, Saturdays are still legendary. We were the people who brought Lord G (also praised in last month's Muzik) to the UK for the first time. Saturday's Rulin' pioneered the 10-hour set conquered so far by Tony Humphries, FK and the UK's garage guru, our resident CJ Mackintosh. The last few months have seen the Basement Boys and Henry Street Records taking over, while Rulin's birthday in November has an exclusive appearance from Frankie Knuckles.

Our record label doesn't just cater for house fans. MOS Recordings has brought you albums from Vasquez, Sneak, Carter, Cajmere, Bukem and Terry. And don't forget our legendary Sessions series with Frankie Knuckles, Masters at Work, Paul Oakenfold, Cliviles & Cole and in the New Year, David Morales' offering.

We genuinely believe in spreading the gospel of dance music the world over, hence our relentless touring programme. We've recently played to 8,000 people in South Africa, toured Thailand and Japan and before long we'll be over in China. Wherever we go, home or abroad, we're proud to be, and are respected as, ambassadors of the UK dance scene.

Yes, the Ministry is successful but we work very hard and we think we deserve it. There's something for every dance fan at the Ministry Of Sound so take what you want and relish it. You will never find a harder working bunch of people so passionate about what this is all about, dance music.

MARK RODOL, Ministry Of Sound, London

AFTER reading your article on Club Babes (Issue 16), I feel someone should broach the subject of Club Fascism.

What the young lady is seeing is not club fascism but something marketing people call "Escapism".

The majority of people in the world spend all day doing something they don't want to do, and go home to problems they could best do without. The most effective way they have of cheering themselves up is entertainment in one form or another.

What seems to have happened in this young lady's case is her so-called friends have gone deeper into their escapism by attempting to become the people they really want to be.

All that we at Fantazia try and offer is an opportunity for escapism. Simple as that. The music, the crowds and good times should keep us dancing regardless of what any of us look like.

ANDREW GALLAGHER, Fantazia, Cheltenham

I FEEL it's high time that a shout was put out to all the hard working light jocks for doing such an excellent job in clubland. The DJs get all the praise, but what would clubs be like without lights? Dark!

We don't just press buttons as most people think. Some of us put feeling into our sets, constantly anticipating and complimenting the music while the punters have a complete clubbing experience. So, to all the light jocks out there, keep pressing those buttons!

PEACHY, Light Jock, Bakers, Birmingham

EVEN though Ibiza lost its influence on London's dancefloor a few years ago, I still go back every year just chill out with some friends and maybe go to one or two good parties. I did expect it to be pretty

lame this year, but I was still shocked at the complete lack of atmosphere. Coupled with hundreds of totally soulless clubbers, superclub egos and sheer greed, Ibiza was a saddening experience.

DL, London

IN response to the Radio One Sound System review (Issue 17), I think you'll find it's the scene which has exchanged their streetwise cred for the Smashie and Nicie crud. Please print this because the majority of people out there need to know where they are going wrong.

You wanna get yer asses down to the UFO club on the Longleat Estate and "large it" (as you say in your materialistic, glammed up, beered up and crap version of clubland) with real people.

Don't complicate matters, leave yer glad rags at home and do it properly you small-minded, crap, "larding it" bastards!

ROB CALCUTT, Melksham

PS I think I deserve a prize for this particular Mouth Off. How about some free tickets to Miss Moneyennie's?

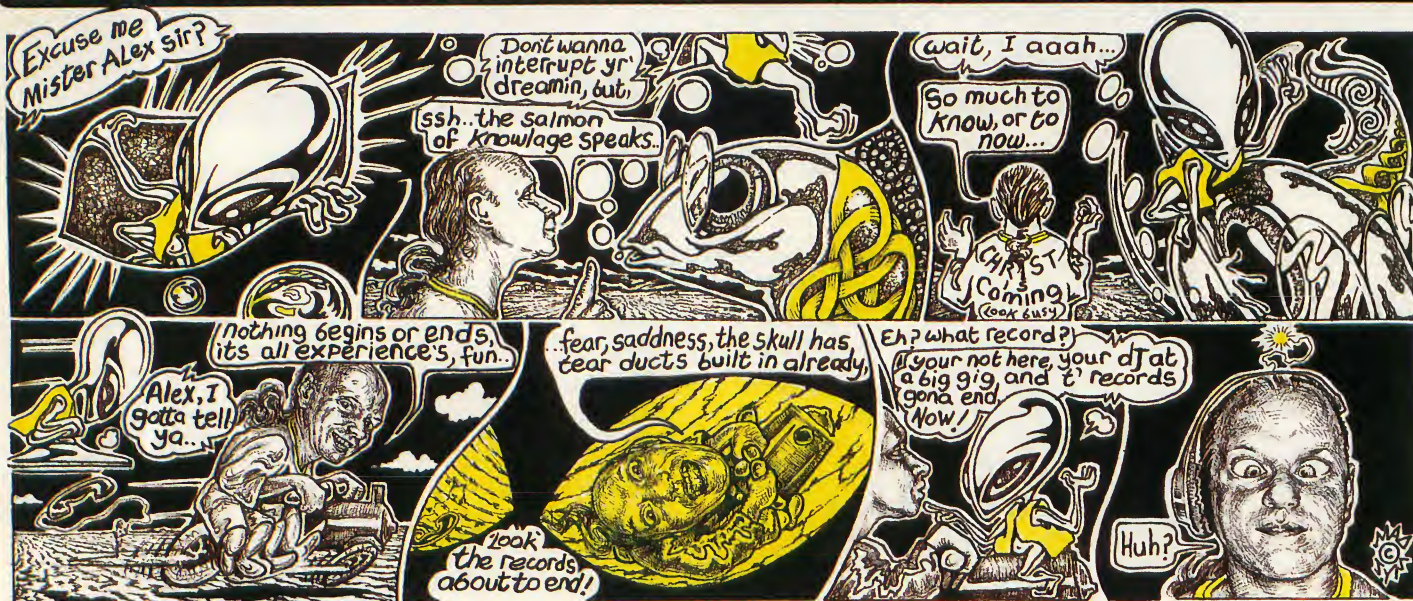
DANNY Rampling did not fail to show at Love To Be (Those Who Failed To Show, Issue 16). He had cancelled three weeks earlier due to tour commitments in South Africa. The booking was in fact made by Miss Moneyennie's who were holding their tour at Love To Be that night.

MARC BLACK, Love To Be, Sheffield

I AM writing in response to Michael Steckler's letter in September's issue of Muzik. I have been clubbing in Brighton for the last eight years and consider the Escape Club to be the best there is.

No other club is putting on the likes of Derrick Carter and Nelson Rosado. No other club is taking chances and bringing

EBD with Alex Patterson. . . by Mad Jym



us such quality nights. For me, clubbing has never been better.

I would also like to add that when Derrick Carter played, he was totally brilliant and I danced until the very end. The Escape's promoter should be congratulated for bringing us quality nights every weekend with excellent DJs.

DBETTS, Hove

WHEN we went to Tribal Gathering this year, we found ourselves stuck in the fairground area because the music was brilliant to say the least. Afterwards we discovered the DJ was Dean Lambert and that he'd played a 16-hour set. Can you believe it? He played everything, house, garage, old skool anthems and more. Just what we wanted to hear and for 16 hours. Absolutely brilliant.

Then guess what? We saw his name on the flyer for World Dance at Lydd Airport so we just had to be there. Dean came on at 11 pm and everybody in the marquee went berserk. It was unbelievable and the best two hour set we have ever heard!

This is one DJ we want to hear more from and we all want to say a big thank you, you have made our year more than worthwhile.

40 SATISFIED PEOPLE, Oxford
Fairground clubbing. The next craze to sweep the country, anyone?

THIS letter is about "The Essential Mix" live from Cream (24/8/96).

Thanks you sad Liverpoolian twats. If I really wanted to listen to two hours of people going "whoop whoop" I would have gone to the local youth club.

Get a life you northern wankers. Cream. Wonderful at first, stinks after a while.

DOMINIC GILES, Isle Of Wight

AFTER reading the excellent piece Muzik did on hardcore and gabba a while back, I thought the magazine was finally going to feature some decent hard techno within its hallowed pages. Boy, was I wrong.

"But what about the hardcore reviews page?" I hear you say. Well, for a start, the page should be called "rave" as it's all piano anthems and Scottish hardcore.

But secondly and most importantly, the reviews are handled by Claire Wyburn, whose magazine, "M8", is the bible of the Scottish rave scene. It is also a magazine which rarely acknowledges the darker and harder side of techno in which Miss Wyburn herself has expressed a distaste for "200 bpm" music.

With most gabba clocking in at over 200 bpm these days, it doesn't look like we're going to see much of it on your "hardcore" page beyond the likes of DJ Happy Raver and The Smile E (great name chaps) and about six records from Scott Brown.

Hardcore is Bloody Fist, PCP, Industrial Strength, Fischkopf and Crapshoot etc. Extreme gabba techno gets next to no coverage at all in the UK, so why not help us gabbers find the records we crave?

MICHAEL NEIL, Stirling

JUST to say thanks for some excellent, well written articles on Terrence Parker, Way Out West, Sasha and Diggers, San Fran hip hop, Ray Keith, Miles and Elliot and Ralph and Huggy and not forgetting Bobby Konders. To all the journalists involved, keep up the good work.

Peace and respect.

ASHLEY BEEDLE, London

I'm not really sure if this is a gumble or a query, but I'm writing to say I've just had to shell out £20 plus for The Advent's

"Shaded Elements" album. I mean, fair dos, they are four slabs of exceedingly fine vinyl. But how does this justify costing more than £20?

The only thing my chums and I can come up with, is this is what you expect to pay for imported vinyl. But isn't Internal an offshoot of London Records? Hmm, strange...

Unfortunately, us mere mortals don't have bottomless pits of cash and so I had to go halves for the album with one of my mates.

DAMO GRAY, Gosport

I WAS lucky enough to live in the same block as the three most up for it girls in your Ibiza feature last month.

The piece was pretty spot on but the cheeky bastards said we were "a group of Welsh lads already obviously off their tits"! As a matter of fact I was completely straight and only offered them some Rizlas to welcome them to their apartment. If I'd have known their ignorance, I wouldn't have bothered.

CHEESY BEAN, Wales

Looks like you've got a bit confused there, Cheesy. It was actually our writer who referred to you as such. Can't think why.

I JUST wanted to tell you that I picked up your September issue. It was my first time reading your magazine but I read it from front to back. Yes, every article.

I love the club scene and the music. Also, I am starting out as a DJ. I love acid bath, progressive and trance. There were a lot of articles in your magazine which will help me better my spinning techniques.

Your competitors have no chance against you. Your magazine has mad flava. I am planning on getting a subscription. The cost is a high since I am in the United States (\$88) but I think it'll be worth it.

TIM SCOTT HAGGIS AKA SPASE KAT, USA

Acid bath. Possibly the next craze to sweep the country?

HOW many letters to publications such as yours will it take before people understand that the true essence of clubbing is about enjoying yourself, and not about slagging off other musical tastes?

Can you please inform people like Dave Onionheart (Mouth Off, Issue 17) that they are in no position to dictate a country's

preferences. Cheese and breakbeat are two totally different sounds, and if he was able to pull his head out of his arse, he'd realise different clubs play different music.

Dave, do your homework first, find your preferences and stick to them.

JEREMY PAYNE (minus the Vented Spleen)

PS Alright, Pete Tong's mixing may be a bit dodgy, but in his case the term DJ covers everything from his musical selection to the atmosphere he brings with him to the club. Why is the universal trait of the English a desire to knock successful people?

SUPERSTAR DJs, what a load of crap! Reading the dance music press you would think the entire UK club scene revolved around half a dozen clubs and DJs.

The moment these people take to the decks, a club is transformed from the lacklustre plod of the talentless resident into a throbbing hive of heaving hysteria. Or so you would have us believe.

The fact is, they are generally no better than the hundreds of lesser known DJs working, or looking for work, around the country. Quite often they are much worse. If they end up stifling the real-deal DJs on the underground scene it'd be such a pity.

The two best clubs in the world, Sex, Love And Motion and Strawberry Sundae, have never relied on name DJs. Their residents know the score and so do their punters. Forget Coxy, Healy and Oakenfoldy. Give it up for Russ Coxy, Tibbsy and Fieldery!

TONY HORGAN, Middlesex

We couldn't agree more. Which is why Sex, Love And Motion featured in last issue's *Those Who Rocked It*. Not to mention our Bedroom Bedlam competition, which is giving unknown DJs a chance to show up a few "big name" jocks we could mention.

SLAM'S Stuart McMillan in new career shock as Walt Disney's "The Hunchback Of Notre Dame"? A fine Double Egg if ever I saw one!

GLYN PERRY, Gloucestershire



STUART MCMILLAN

QUAZIMODO

AND ANOTHER THING...

MUZIK'S

Bedroom Bedlam slot on Radio One's "Essential Mix" is a landmark for UK dance music, even if we do say so ourselves. It represents the dance music hierarchy finally opening its doors to you and giving young bedroom DJs the feeling that there is light at the end of the tunnel. That someone is looking out for them. That maybe one day, they too will be on the same bill as their favourite DJ or behind the wheels of their favourite club.

We must congratulate the powers that be at Radio One for allowing this to happen. In particular, Eddie Gordon and Pete Tong. "The Essential Mix", voted Radio Show Of The Year by Muzik readers at the 1996 SAS Awards, usually plays host to the world's most famous jocks but finally, this precedent is about to be shattered by Steve Bridger, a fresh-faced 21-year-old from Redditch. Too many people view Radio One as a closed shop. In many ways, we did as well. We suggested the Bedroom Bedlam idea to test them as much as anything. We wanted to see whether or not they really are sincere about dance music. As it turned out, they are.

However, now is the time for the clubs to show their support. We have put our faith in Steve, now the clubs need to book these people in order for them to develop outside their bedrooms, to perform in front of a crowd and make fuck ups in public like many "big name" DJs. How can they develop if they don't get the chance to play out?

Every month we put forward a new DJ whose tape outshines many "Essential Mix" sessions, we feel the clubs should sit up and take notice. In this instance, Steve Bridger is keen to spin upstairs at Wobble, a club he frequents to hear the eclectic sets of Phil Gifford and the likes of Justin Robertson. So it's here that Muzik's next conquest begins. Wobble, this man must be given the chance to spin upstairs on a regular basis. We're not begging. We're just abusing our position as an influential magazine.

BEN TURNER

MUZIK

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hang the DJ

This month we hang
ALEX PARTY
For crimes against...

MUZIK. This whole reissue situation has got way out of hand, hasn't it? But then we've always known there were A&R men with the moral scruples of Attila The Hun. Anything to make a fast buck. You can almost see their eyes flashing pound signs like a one-armed bandit hitting the big jackpot as they waded through the back catalogues of progressive house and cheese-orama choons in search of yet another easy hit.

Right now, perhaps more than ever before, bedroom producers and fresh, young talent are delivering a bumper crop of innovative and truly awesome new tunes. So why are record companies devoting so much of their resources to rifling through our commercial house history? Where does that leave the potential stars of tomorrow? It's nothing but a gigantic two-fingers to those people.

Worst of all are the labels who can't even be satisfied with a chart hit the first time round. Instead of getting their acts to come up with a decent follow-up, they simply commission a host of remixes and it's a case of "hands on ears, here we go again!"

Which is where Alex Party comes in. Or, to be precise, "Read My Lips". First released in 1994 on Cleveland City, it's already been in the Top 40 once. Produced by Italy's Visnadi brothers and remixed by Alex Natale, "Read My Lips" doesn't sound any better now than it did then. But that hasn't stopped some old codger with zero imagination over at London Records from picking it up and reissuing it. Complete with a bloke called Ken's "Snoop Doggy Do Remix", which sounds like a pretty frank admission to us.

We're sure it's not Alex Party's fault and that they're already making amends by creating tracks which will have Jeff Mills knocking on their door for an autograph. Well, you never know. But as the epitome of the tragic state the reissue situation has come to, we have no choice but to string them up. We couldn't even find a recent photo of them, no doubt because they're so ashamed of the whole affair. So instead, we're bringing their singer Shanie to the gallows. Ideally, it would have been the A&R man whose stupid idea this was. But in his absence, Alex Party, we hang you in the name of Muzik. Don't mess!





TWO YEARS OF...

RULIN'

RULIN'S 2ND BIRTHDAY - FRANKIE KNUCKLES

PUSCHA

02 NOVEMBER

RULIN' RESIDENTS : BOX CJ MACKINTOSH & FRANKIE FONCETT
FRANKIE FONCETT, RICKY MORRISON, K KLASS, LISA PIN UP, FAT TONY, MISS BARBIE, DARREN DARLING

BASEMENT BOYS

09 NOVEMBER

CJ MACKINTOSH, BASEMENT BOYS, TEDDY D, DJ SPEN, JAY STEINHOUS, GARETH COOKE

16 NOVEMBER

TERRY HUNTER, CJ MACKINTOSH, NEIL HUGHSTON, JAZZY M, BOBBY & STEVE

RULIN' BIRTHDAY

23 NOVEMBER

FRANKIE KNUCKLES, CJ MACKINTOSH, FRANKIE FONCETT, TIM DELUXE, STEPHEN PATRICK, DAVE LUBIN

30 NOVEMBER

CJ MACKINTOSH, MARQUES WYATT, MARK WILKINSON, JAZZY M, JULIAN JONAH

ENTRANCE £10 MEMBERS, £15 NON MEMBERS. STARTS 12.00AM ENDS 9.00AM
SEE SEPARATE ADVERT FOR 5TH BIRTHDAY DETAILS

FRISKY?

IBIZA REUNION

01 NOVEMBER

DANNY RAMPLING, CRAIG CAMPBELL, SEB FONTAINE, HEAVEN, ALEX P

MANIFESTO RECORDS PARTY

08 NOVEMBER

JUDGE JULES, LUKE NEVILLE, DJ PAULETTE, DANIELE DAVOLI, BLACK BOX *LIVE PA*.

15 NOVEMBER

PAUL OAKENFOLD, TOM & JERRY BOUTHIER, BRANDON BLOCK, TASTY TIM, SEB FONTAINE, NIPPA

POSITIVA RECORDS PARTY

22 NOVEMBER

DANNY RAMPLING, TONY DE VIT, HEAVEN, POSITIVA: MICHAEL KILKIE, ANN SAVAGE

29 NOVEMBER

TALL PAUL, JUDGE JULES, SEB FONTAINE, ALLISTER WHITEHEAD, PLASTIC FANTASTIC

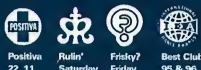
ENTRANCE £8 MEMBERS, £10 NON MEMBERS. STARTS 10.30PM ENDS 6.30AM

LOGICAL PROGRESSION

28 NOVEMBER

LTJ BUKEM, MC CONRAD + GUESTS

ENTRANCE £6 MEMBERS / NUS, £10 NON MEMBERS. STARTS 10.00PM ENDS 4.00AM



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07.10 Evolution
Your Love is Calling



14.10 Deep Dish
Stay Gold

The new single from Evolution, which has been championed by Sasha and Digweed since May, sees them really go to town. 'This full on adventure takes no prisoners' — Update

The long-awaited Deconstruction debut from Washington's finest — Deep Dish. 'If this isn't house music perfection, I don't know what is' — Echoes